REPORT RESUMES

ED 016 877 24 AA 000 289

A COMPREHENSIVE PROGRAM IN ENGLISH FOR THE 7TH, 8TH AND 9TH GRADE --LITERATURE, LANGUAGE, COMPOSITION, FOR HONORS STUDENTS AND AVERAGE STUDENTS. PART 2, CONSTRUCTING ACHIEVEMENT TESTS DURING A SUMMER WORKSHOP FOR PARTIAL EVALUATION OF A PROJECT ENGLISH DEMON. CTR.

BY- HILLOCKS, GEORGE, JR. KEARNEY, PATRICIA A.
WESTERN RESERVE UNIV., CLEVELAND, OHIO

REPORT NUMBER BR-5-0518 PUB DATE MAR 68
REPORT NUMBER CRP-D-067
CONTRACT OEC-3-10-138
EDRS PRICE MF-$0.[redacted] HC-$6.48 [redacted].
1.00 216

DESCRIPTORS- *ACHIEVEMENT TESTS, *CURRICULUM DEVELOPMENT, *ENGLISH INSTRUCTION, *JUNIOR HIGH SCHOOLS, CURRICULUM STUDY CENTERS, DEMONSTRATION CENTERS, SECONDARY EDUCATION, COMPOSITION (LITERARY), CONFERENCES, CURRICULUM PLANNING, LANGUAGE, LITERATURE, STUDENT GROUPING, TEACHER EDUCATION, TESTING PROBLEMS, TEACHER WORKSHOPS, TEACHER DEVELOPED MATERIALS, EUCLID ENGLISH DEMONSTRATION CENTER, PROJECT ENGLISH,

THIS FINAL REPORT OF THE EUCLID ENGLISH DEMONSTRATION CENTER DESCRIBES THE CREATION OF A JUNIOR HIGH SCHOOL ENGLISH PROGRAM IN LITERATURE, LANGUAGE, AND COMPOSITION. PART 1 OF THE REPORT DISCUSSES (1) THE PRODUCTION AND DEMONSTRATION OF 31 THEMATICALLY-DEVELOPED TEACHING UNITS, (2) A SERIES OF SHORT, CONCEPT-CENTERED CONFERENCES TO EDUCATE TEACHERS INTERESTED IN OR USING THE CURRICULUM MATERIALS, (3) THE DISSEMINATION OF IN-SERVICE TRAINING MATERIALS IN REMEDIAL INSTRUCTION AND LINGUISTICS, (4) EXTENSION WORK WITH STUDENTS IN ENGLISH METHODS CLASSES, (5) THE TESTING OF THREE GROUPS OF NINTH-GRADE STUDENTS TO DETERMINE THEIR ABILITY TO TRANSFER SKILLS USED IN LITERARY INVESTIGATION, AND (6) THE EVALUATION OF THE CURRICULUM AND OF DEMONSTRATION CENTER ACTIVITIES. PART 2 DISCUSSES THE CONSTRUCTION OF STANDARDIZED ENGLISH-SKILLS ACHIEVEMENT TESTS TO BE ADMINISTERED TO EXPERIMENTAL AND CONTROL GROUPS OF STUDENTS. APPENDICES CONTAIN AN INTRODUCTION TO THE CURRICULUM FOR HONORS, AVERAGE, AND REMEDIAL STUDENTS, THREE SAMPLE UNITS FROM THE CURRICULUM, TEST ITEM STATISTICS, AND TABLES ANALYZING THE VARIANCE OF SKILLS IN TEST SCORES. (SEE TE 000 293-TE 000 300 FOR OTHER EUCLID MATERIALS.) (JB)

ED-016-877

BR-5-0518
PA-24

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

A COMPREHENSIVE PROGRAM IN ENGLISH FOR THE 7TH, 8TH AND 9TH GRADE: LITERATURE, LANGUAGE AND COMPOSITION; FOR HONORS STUDENTS AND AVERAGE STUDENTS

COOPERATIVE RESEARCH PROJECT NO. D-067

GEORGE HILLOCKS, JR.

EUCLID CENTRAL JUNIOR HIGH SCHOOL
WESTERN RESERVE UNIVERSITY
CLEVELAND, OHIO

1963-1965

The research reported herein was supported by the Cooperative Research Program of the Office of Education, U. S. Department of Health, Education, and Welfare.

TABLE OF CONTENTS

OBJECTIVES 1

ACTIVITIES 1
- INTRODUCTION 1
- STAFF OF THE DEMONSTRATION CENTER 2
- MATERIALS: TEACHING UNITS AND BULLETINS 3
- PUBLICATION AND DISTRIBUTION OF MATERIALS 5
- PUBLICITY 6
- CONFERENCES 6
  - Introduction 6

  - Conferences: 1963-1964

    - Conference I: Structure and Teaching 8
    - Conference II: Concepts of Man 9
    - Conference III: Approaches to Literature 11
    - Conference IV: Reading and Writing 12
    - Conference V: The English Language 12
    - Conference VI: English Writing 14

  - Conferences: 1964-1965

    - Conference I: Semantics and Symbolism 15
    - Conference II: Language Structures 16
    - Conference III: A Concept-Centered Curriculum 17
    - Conference IV: Reading Skills 18
    - Conference V: Approaches to Composition 18
    - Conference on Composition 20
- EXTENSION SERVICES 22
  - College Program 22
  - In-service Training 24
    - The Remedial Program 24
    - Linguistics 25
  - Participation in the English Institute Materials Center 26
  - Cooperation with the National Council of Teachers of English 27
  - Speaking Engagements 27

EVALUATION OF THE CURRICULUM 27
- A DIVERGENT MEASURE OF SKILL IN LITERARY INVESTIGATION 27
  - Hypothesis 28
  - Procedures 28
  - The Population 33
  - Results 34
  - Conclusions 38
  - The Instrument 39
- A STANDARDIZED TEST 42

EVALUATION OF THE DEMONSTRATION CENTER ACTIVITIES 42

APPENDICES 49

- AN INTRODUCTION TO A CURRICULUM

  - An Overview of the Euclid Central Junior High School English Curriculum 1
  - The Average Curriculum Outline 2
  - The Honors Curriculum Outline 3

The Theme-Concept Unit in Literature 4
Approaches to Meaning: A Basis for a Curriculum in Literature 8
A Curriculum in Literature and Composition for Average Students in Grades 7, 8 and 9 13
A Unit on the Outcast 16
A Curriculum in Literature and Composition for Junior High Honors Students 20
A Remedial Program for Junior High School Students 24
Some Approaches to Composition 31
Semantics and the Junior High Curriculum 35
The Language Program 40
A Unit on the Outcast 45
A Unit on Symbolism 73
A Unit on Satire 100

LIST OF TABLES AND GRAPHS

Graph 1: Percentage of Student-Asked Questions 35

Table 1: Use and Rank of Question Categories 36

Table 2: Rankers Evaluation of Categories 37

Graph 2: Responses to Question I 50

Graph 3: Responses to Question II 51

OBJECTIVES OF THE DEMONSTRATION CENTER

The purpose of the Demonstration Center at Euclid Central Junior High School and Western Reserve University was to demonstrate a total English program for grades seven, eight and nine, in literature, language, and composition; and to display special scheduling and teacher use. This major purpose subsumed several related objectives whose fulfillment facilitated the demonstration over a period of two years:

1. To plan and execute eleven three-day, three week-long and several one-day conferences which would introduce the philosophy, methods, and materials of the Demonstration Center curriculum to those participating in the program.
2. To publish and distribute bulletins containing articles explaining the philosophy, methods and materials of the Demonstration Center curriculum.
3. To publish and distribute teaching units which explain the methods and materials of the curriculum in detail.
4. To prepare in-service training kits concerning various phases of the curriculum for use by interested school systems.
5. To conduct research in an attempt to evaluate the curriculum and techniques of the Demonstration Center.

ACTIVITIES

INTRODUCTION

The activities of the Demonstration Center grew from assumptions concerning how to reach the stated objectives. The first major assumption (supported by considerable research in the area of planned change) was that the teachers to whom the curriculum was to be demonstrated would accept the program only if it were demonstrated under conditions closely similar to their own experience. This assumption led logically to four general policies. First, all the personnel of the Center should continue to be regular classroom teachers with the responsibilities and work entailed. Second, so far as possible, the teacher load should be maintained. Third, all classes should be open for observation at any time. Fourth, the Center should use authoritative speakers to support the overall program.

A second assumption which directed the Demonstration Center activities was that, although the program and classroom techniques might seem obvious and simple to follow, such superficial imitation might become grossly misdirected if it were not solidly founded in an understanding of the philosophy which underlay the program. Consequently, it seemed necessary to do everything possible to orient observers toward the underlying philosophy. The demonstration program, therefore, took the following forms: First, rather than emphasizing open observation of classes at any time, effort was concentrated in structured conferences which included workshops and discussion groups to deal with the principles supporting the techniques observed in the classroom. Second, a bulletin was written and distributed prior to each conference in order to provide further orientation.

A third assumption was that teachers interested in using aspects of the Center's curriculum would need a great deal of support. Since it would be impossible to visit or carry on lengthy personal correspondence, some supportive measures had to be developed. Consequently, the units of instruction were prepared in great detail, and publicity was sent to administrators, supervisors and department heads emphasizing the value of "teams" attending conferences. Also, the Center undertook the preparation of in-service training materials in the areas which were most likely to be unfamiliar to English teachers--linguistics and remedial instruction.

Concern for both breadth and depth led to the decision to develop conferences covering the major principles of the Demonstration Center curriculum, and conferences focusing on specific aspects of English education.

The desire to reach as wide an audience as possible led to the design of publicity, the decision to accept any and all opportunities to speak about or demonstrate the curriculum, and the development of special conferences for college students.

Finally, the desire to continue improving the curriculum and the need for formal evaluation of its effectiveness led to the development of research projects.

Thus all the activities of the Demonstration Center resulted from decisions concerning the most appropriate methods of accomplishing our major objective: the effective demonstration of a total junior high school English curriculum.

STAFF OF THE DEMONSTRATION CENTER

The staff of the Euclid Central Demonstration Center in 1963-1964 included a director, two assistant directors, an editor, five full-time teachers and a full-time secretary. The Project Director was released from two-thirds of his regular teaching load. He utilized his non-teaching time in the preparation of materials, planning of conference activities, delivering of addresses at local and national conventions, correlating of staff activities, supervising of teacher training, and the other numerous administrative duties connected with the operation of a demonstration center.

One assistant director, released from one-third of his teaching load, was in charge of mailing, publicity, general correspondence, and preparation of curriculum and audio-visual materials. A second assistant director, who was a member of the Western Reserve University faculty, was charged with preparation of an in-service training course in linguistics. The editor for the Center, also released from one-third of his teaching load, was responsible for editing all curriculum, publicity and in-service training materials.

The full-time teachers at Euclid Central, in addition to their regular teaching responsibilities, wrote teaching materials and bulletin articles, prepared and ran workshops and discussion groups during conferences and assisted at programs outside the Center. During the conferences all staff members conducted classroom observations, workshops and discussion groups.

Staff Summary: 1963-1964

Director - Mr. George Hillocks, Jr.
Assistant Directors - Mr. John C. Ingersoll, Dr. Joseph H. Friend
Editor - Mr. James F. McCampbell
Teachers - Miss Susan Bailey
    Mr. Michael C. Flanigan
    Mr. Jack L. Granfield
    Mrs. Betty Lou Miller
    Mrs. Lynn Reppa
Secretary - Miss Janice Rick

The following changes took place in the 1964-1965 Demonstration Center staff. Only one assistant directorship position was retained. This assistant director, released from one-half of his regular teaching load, was charged with organization of college and week-long conferences and preparation and editing of materials and in-service training programs. Two new positions were created--coordinator of materials and services and research assistant. The coordinator was responsible for the production and distribution of curriculum materials The research assistant was charged with a number of duties, from preparation of curriculum materials to planning and conducting conferences. The full-time teaching staff increased from five to six.

Staff Summary: 1964-1965

Director - Mr. George Hillocks, Jr.
Assistant Director - Mr. James F. McCampbell
Coordinator of Materials and Services - Mr. Michael C. Flanigan
Research Assistant - Mrs. Betty Lou Miller
Teachers - Miss Caroline Baird
  Miss Barbara Brode
  Mr. Jack L. Granfield
  Mrs. Lynn Reppa
  Miss Tina Tinkham
  Miss Paula Winiski
Secretary - Miss Janice Rick

Although each member of the staff was given assigned responsibilities, the successful operation of the Center depended to a large extent on the whole-hearted cooperation of the staff in carrying out the great number of activities and services. It would be impossible to summarize the time and energy which each person connected with the Center spent in making the program a success.

MATERIALS: TEACHING UNITS AND BULLETINS

Perhaps the most important and time consuming activity of the Demonstration Center was the writing and production of teaching units. The Center assumed that a visit to classes at Euclid Central Junior High School and an opportunity to talk with teachers could do little more than interest visitors in the English program. In order to effect change in the teaching behavior of visitors, it would be necessary to provide not simply single lesson plans, but complete units of instruction which might change the direction of teaching for a few weeks and perhaps permanently. For four years, from 1959-1963, Euclid Central's English Department had been developing units of instruction within a curricular framework which embodied literature, language and composition. These units had not been written out for formal distribution, and an immediate problem which faced the staff was how best to write such units.

The staff of the Center considered two alternatives: a resource unit with general suggestions for procedures and a carefully outlined teaching unit with highly specific directions. The resource unit would have included an essay describing the objectives and general procedures of the unit and a list of materials sorted into lesson groups. The staff felt, however, that the procedures were so important to the success of the units that they should be outlined in detail. There was a real fear that visitors might use a general resource unit as a basis for a series of lectures or assign the works listed one after the other without differentiating reading materials for students of varying abilities and without relating the reading selections in such a way that each selection contributed specifically to the student's ability to read the following selection. It was felt that if the units were specific,they could be used as resource units, they could be changed to suit the needs of various teachers and students who might use them, or they could be followed closely by those who felt the need to follow them closely. Such units, the staff decided, should reflect the general philosophy of the Demonstration Center English curriculum, should suggest specific activities for the study of various phases of English, should supply materials such as study guides for the various works to be read in the unit, and models for the teaching of composition, and should provide bibliographies for outside reading. Thus, the following format was developed for the units: 1) an essay called "Teaching the Unit" which presents an overview of the unit; 2) a materials page; 3) the unit lessons which describe procedures for reading essays, fiction, drama and poetry, for teaching composition and for initiating language study; 4) the study guides and composition models which are part of the lessons; and 5) the bibliographies for outside reading. The unit process is described in detail on pages 4 through 7 of the appendix and sample units appear on pages 45 through 128.

Writing the units was no easy task. It seems to be one thing to plan a unit and carry it out in the classroom but quite another to write a unit in enough detail so that another teacher in another environment can use it without being offended by the detail which may be altogether necessary for that teacher. What the staff hoped to say in a given unit was this: Here are specific concepts and skills which are important in the study of English. Here is a procedure for teaching them. Here is an area where skills learned in another unit can be helpful. And here is a method of determining whether you have taught what you set out to teach. Whether the units could be used successfully by others remained to be seen.

Though writing units was an extremely difficult and time consuming task, nearly every member of Euclid Central's English Department during the school year 1963-1964 took some part in the writing. Though the majority of the teachers were carrying full teaching loads (the director, assistant director, and editor of the Demonstration Center taught one-quarter to one-half time), they devoted evenings and weekends to the writing of materials. Strenuous as it was, the writing was in a sense therapeutic. Even three new teachers felt a responsibility and a sense of involvement in the success or failure of the Demonstration Center. The program belonged to no one person. Every teacher had a share,and everyone worked harder. Teachers were willing to prepare special handouts for classroom visitors and to plan carefully for discussion groups they were to lead. The sharing in the writing of materials led to a pride in them which encouraged revisions of materials which had been poorly written or lessons which had been inadequately explained. In short the complete cooperation of the full-time English teachers with the director, assistant director, and editor of the Demonstration Center was absolutely essential.

During its first year of operation the Center produced twelve units of from thirty to fifty pages each. By the close of the second year a total of thirty-one units were available for distribution. Many of these units were written during the summer of 1964 which alleviated considerably the burden of writing units during the 1964-1965 school year. The following is a complete list of units which were written, published, and distributed to conference participants and to teachers and school systems who ordered them by mail:

	Seventh Grade	Eighth Grade	Ninth Grade
Average:	Animal Stories Courage Physical Environment Man and Nature	Characterization Coming of Age	Man and Culture The Outcast Survival Symbolism Social Protest
Average and Honors:	Definition and Etymology Form Classes (Morphology) Semantics	Dialects Semantics Syntax	Semantics Change in the English Language The Newspaper

Honors:	Allegory and Symbolism Courage Justice	Allegory and Symbolism Power Satire	The Epic Hero The Mythic Hero The Tragic Hero Satire Symbolism

In addition to the teaching units the Demonstration Center produced a total of eight bulletins. One of these bulletins was a compilation of the first six bulletins and was called An Introduction to a Curriculum. (This publication is included in the appendix of this report.) The bulletins were intended to provide a theoretical framework against which the individual units might be viewed. The articles in the bulletins, written largely by members of the Demonstration Center staff, provided explanations of the general philosophy underlying the curriculum, descriptions of the average, honors and remedial phases of the curriculum, introductions to new subject matters, such as linguistics, and descriptions of particular units.

PUBLICATION AND DISTRIBUTION OF MATERIALS

All articles and units published by the Demonstration Center were written by the Euclid Central staff or were contracted for specific conference bulletins from outside writers. After each article or unit was written, edited and typed, student labor was used to run mimeograph copies. From 300 to 500 copies of each unit and bulletin were produced at a running. After the entire item was mimeographed, students were used to assemble the material. Each item was then stapled by hand and stored for mailing or distribution at conferences. Thirty-one units, eight bulletins, and several student publications were published over a two-year period.

Besides the approximately 17,660 units and bulletins that were distributed to 1766 regular conference participants and the 1500 units and bulletins given to 200 visiting college students, the Demonstration Center filled 1397 mail requests for approximately 11,850 units and bulletins from September 1964 to June 1965. These figures do not include the thousands of units and lessons that were distributed during the first year of the Demonstration Center.

Alabama	1	Indiana	16	Nebraska	5	South Carolina	4
Alaska	5	Iowa	16	Nevada	1	South Dakota	2
Arizona	8	Kansas	3	New Hampshire	1	Tennessee	7
Arkansas	5	Kentucky	1	New Jersey	49	Texas	10
California	66	Louisiana	18	New Mexico	5	Utah	1
Colorado	18	Maine	4	New York	151	Vermont	9
Connecticut	13	Maryland	15	North Carolina	8	Virginia	21
Delaware	7	Massachusetts	30	North Dakota	1	Washington	5
Florida	24	Michigan	58	Ohio	268	Wash., D.C.	2
Georgia	3	Minnesota	68	Oklahoma	4	West Virginia	11
Hawaii	5	Mississippi	3	Oregon	11	Wisconsin	5
Idaho	2	Missouri	12	Pennsylvania	71	Wyoming	3
Illinois	99	Montana	9	Rhode Island	1		

Approximately 1000 units and bulletins were distributed at meetings and conventions attended by Demonstration Center personnel.

Free single copies of units and bulletins were sent upon request to approximately 200 people.

PUBLICITY

The primary method of advertising the Demonstration Center conferences was the mailing of flyers to a selected list of teachers, principals and schools. Approximately six thousand names were on the permanent mailing list. Additional mailing lists were purchased from the National Council of Teachers of English for three special flyers that were distributed during the year.

The usual procedure for mailing flyers was to mimeograph a detailed description of each conference, type address labels which students attached to flyers, and to stamp and mail the flyers three weeks before the conference was to take place.

In addition to mailed announcements and schedules, the Center was publicized in professional journals and magazines. A one-page ad was run in the English Journal for December, 1964. The National Association of Secondary-School Principals Newsletter on Composition of December, 1964, publicized the Center's activities and materials in a short article that reached thousands of subscribers. This same Bulletin published articles by four members of the Demonstration Center staff in February, 1964. These attracted some attention and requests for materials followed.

The individual flyer method of advertising produced the most results. Approximately eighty per cent of all conference participants were reached in this way. The National Association of Secondary-School Principals Newsletter accounted for another five or six per cent, and the rest of the participants came to the conferences because of visitations from the Center's staff to their schools or because of information given to them by friends who attended other conferences.

Three or four people responded to the ad in the English Journal, but no one was known to have registered for any conference as a result of the ad.

CONFERENCES

Introduction

Although the original proposal to the United States Office of Education for the Demonstration Center called for from twenty-five to fifty conference participants, the response to conference publicity was so great that the Center decided to accept more conference registrations. During the 1963 - 1964 school year the Center tried to limit participants to one hundred thirty. During the second year (1964 - 1965) the Center decided to accept all registrations received, so that some conferences were attended by well over two hundred teachers and administrators. While this put a strain on the facilities, the Center found that it was possible to handle slightly over two hundred participants without excessive inconvenience.

In general the conferences were planned to introduce the participants to the philosophy underlying the curriculum and to specific teaching units, techniques and materials. During the 1963 - 1964 year the conferences began on Thursday evening with a speaker from Western Reserve University. After this presentation participants registered for the Friday and Saturday sessions. This registration was an attempt to hold each classroom observation and discussion group to fifteen participants. Unfortunately, participants did not always follow the schedules they had chosen. The result was that some classrooms and discussion groups were jammed with thirty to forty participants, while others were very small. The consequences of such jamming, especially in groups intended for discussion, are obvious.

Early on Friday morning large group orientation sessions were held to acquaint visitors with scheduling procedures, tracking, grading, and some of the main ideas to be demonstrated during the conference.

The class observations which followed throughout the day were intended to demonstrate the use of specific materials and classroom procedures. Teachers planned class sessions in such a way that, with the help of handouts, visitors could see how a particular lesson fit into a larger scheme. The teaching units distributed and discussed at each conference were intended to help in the understanding of classroom observations.

The discussion groups on Friday and Saturday dealt with aspects of the curriculum which could not be fully explained by single class demonstrations. These groups ranged from sessions in which participants planned teaching units to sessions in which they examined and discussed particular methods, such as informal reading inventories.

The final activity of each conference, a speech by a leading authority in English or English education, was planned to lend a note of authority to the conference.

During the second year (1964-1965) the Thursday evening sessions were abandoned at the suggestion of conference participants. Instead, the conferences began Thursday morning with discussion groups and class observations. On Thursday afternoon the conference presented a local speaker, usually from Western Reserve University, and an orientation session. While participants in the 1963-1964 conferences were able to take part in twelve different activities, this change in scheduling enabled the 1964-1965 participants to take part in as many as seventeen.

Most activities were scheduled for about forty minutes, some for seventy, and some for three hours. In general, however, participants followed the school schedule for Thursday and Friday activities, so they changed activities every forty minutes. The specific activities, while offering a great variety, were closely related and focused by the reading materials, the orientation and the speeches, so that they presented a well-focused, directed approach rather than a confused multiplicity.

Before summarizing the activities of the weekend conferences which took place over the two years which the Center was in operation, it is important to note some of the changes and developments which occurred in the over-all program.

The first conference in 1963 operated primarily on a general and theoretical level. As a first attempt at conference organization, the staff decided to present an overview of the curriculum structure and theory, reserving particular considerations for later in the year. But this engendered many comments on specific classroom techniques and procedures. It seemed as though the participants wanted to know everything at once. Such questions were anticipated in planning later conferences, and appropriate activities were incorporated into the schedule. By 1965 the Center managed to achieve a balance of activities and discussions based on the experience gained in planning the earlier conferences and on the reactions of participants to the questionnaire mailed out at the end of the first year.

The follow-up discussions dealing with review of what had occurred in the classroom observations were dropped as a formal activity, since this was covered informally in private discussions between the staff and the participants. Concurrently, it was found that free time for informal discussion was an important part of conference scheduling,and facilities for such an activity were set up for each session. The time previously allotted to follow-ups was utilized for workshops on specific lessons or techniques, such as Lesson Plans for Teaching the Tanka, Grading, Study Guides and Inventories, and so on.

The type of participant and the capabilities of the staff changed significantly over the two-year period. In terms of participants, the people who attended later conferences seemed more susceptible to curriculum innovation, more aware of developments in education, and more enthusiastic about participation in the conference. This impression is supported by the answers to the questionnaires returned following the last conference in 1965. It is also supported by the nature of the workshops and discussion groups which took place during the second year. The groups were concerned mainly with questions of structure, technique and theory, rather than more superficial problems of scheduling, housekeeping and lavatory permits. (The orientation and modular scheduling workshops, which were created to answer general questions on the background and scheduling of the school, also helped raise the level of workshop discussions.)

The returning participants from 1963-1964 forced many phases of the second year conferences to operate on a more sophisticated and complex level. To provide activities for people who had attended previous conferences, such workshops as Building a Unit and Implementing Curriculum Change were offered. These activities were well attended.

The number of conference participants attending increased over a two-year period. The last conference in 1965 drew over 200 people. Between 1963 and 1965 there was an increase in the proportion of participants from out of state. Concomitant with this increase in participation was a sizable increase in requests for Demonstration Center materials. These requests were mailed to the Center from all over the United States. One of the reasons for such an increase in interest can be attributed to the enthusiasm of the people who, upon returning to their school systems, encouraged others to attend conferences, distributed materials and shared new ideas.

In terms of the Demonstration Center staff, the changes observable over the two-year period were in the direction of growth: growth in ability to organize and present interesting and informative workshops, and in the knowledge and background necessary to handle participants' questions. This staff development resulted from the experience gained while working long and hard on the materials and activities of the Demonstration Center and from the contact with teachers and administrators which the Center provided. Members of the teaching staff have been in demand throughout the area, and many were offered positions in out of state systems.

This staff development, along with the overwhelmingly favorable response to the activities and services provided by the Demonstration Center, has been an excellent indication of the success of the program. The three-day conferences were, without a doubt, the most vivid and immediate gauge of this success.

Conferences: 1963 - 1964

Conference I: Structure and Teaching:
Building the English Curriculum: October 17-19, 1963

As the title indicates, the focus of the conference was the structure and use of the theme-concept unit. The major areas considered were the construction of units, the selection and adaptation of materials for various levels and abilities, and the theoretical basis for the concept-centered curriculum.

The activities offered to participants by the Center included observations of regular class sessions, follow-up discussions of these sessions,and workshops. The workshops, which consisted of small groups working with a member of the staff or a special consultant, included the following (Unless otherwise indicated, groups were directed by personnel of the Center):

Literary Theory: (Dr. Reiss, Western Reserve University) Discussion of various theories for the analysis and study of literature.

Theory for Curriculum Development. Discussion of philosophy behind the development of new curricula with emphasis on the Demonstration Center program.

The Administrator's View of the English Program: (Mr. Robb, Principal, Euclid Central Junior High School) Scheduling problems involved in the formation of remedial, average, and honors English classes at each grade level. Community relations problems that assert themselves as a result of an unorthodox English program, and how these can best be handled.

Classroom Grouping: How to set up small groups within the classroom, and the value of such grouping in English instruction.

Formulating Questions: How to compose meaningful questions for study guides and class discussions. The rationale behind question formulation and problem-solving situations.

Selecting and Adapting Materials: Sources for suitable unit material. Individualizing instruction through selection of appropriate readings.

Initiating Curriculum Change in English: (Mr. Holloway, Superintendent of Secondary Instruction, Euclid Public Schools) Problems of curriculum innovation. How to instigate change.

The speakers brought in from outside the Euclid system were Dr. Harold C. Martin, Harvard University, Chairman of the Commission on English of the College Entrance Examination Board; and Dr. Edmund Reiss, who was at that time Chairman of the Comparative Literature Department, Western Reserve University. Dr. Reiss is now a professor at the University of Pennsylvania. Dr. Martin addressed the participants on the topic of English curriculum, based on the suggestions of the Commission on English. Dr. Reiss spoke on levels of meaning in literature.

Special consultants for the conference were Dr. Wesley A. Erbe, at that time Chairman of the Western Reserve Department of Education, and Dr. Harold L. Wise, Professor of Education, Western Reserve University. Dr. Erbe is now on the staff of Bowling Green State University.

The total attendance for this conference was 131. In order to prevent over-crowding of classrooms,the registration was closed several days before each 1963-1964 conference. Therefore, late registrants were unable to attend. This practice was discontinued for the last conference of the year and all 1964-1965 conferences.

Conference II: Concepts of Man:
A Curriculum for Average Students: December 5-7, 1963

This conference concerned itself with the middle track of the school program, the average curriculum. This curriculum is designed for students of varying abilities, ranging from non-corrective slow readers to high IQ, low motivated students--including all students who do not fall in the remedial or honors program. In approaching the average curriculum, this conference emphasized curriculum theory and the building of theme-concept units, materials for the average classroom, techniques for teaching average students to read and write in a curriculum which integrates literature, language and composition, and curriculum innovation and teacher training.

In addition to the regular classroom observations and follow-up discussions, the Center provided the following workshops for conference participants:

Unit Building: (Miss Barber, Shore Junior High School, Euclid) Examining materials prepared by the Demonstration Center and exploring possibilities for developing new units for use in the secondary school.

Curriculum Theory: Examining the theoretical basis for a curriculum in literature and considering ways of putting theory into action in the classroom.

Selecting Materials for Units: Selection of concepts, themes, and materials for slow, average, and bright students in the context of particular units.

Grouping in the Classroom: Techniques for grouping and conducting group work within a class on the basis of ability and type of activity.

Team Teaching: Examining some of the literature on team teaching, suggesting the values and difficulties of the process, and discussing the applications that Euclid Central has made of team teaching.

Building an English Department: Discussion of the problems of gathering an adequate staff and of instituting in-service training in both large and small English departments.

Attacking Problems on Composition: (Miss Freeman, Elementary English supervisor, Euclid Public Schools) Methods for diagnosing special problems, reducing frustration, and motivating weak students.

Teaching Reading Through Literature: Explaining the use of literature in a thematic unit for developing reading skills such as reading for main ideas, important details, and implications.

Testing and Evaluation: (Dr. Harold Wise, Western Reserve University) Requirements of a good teacher-made test. Value of standardized tests. Compositions as a means of evaluating learning. Teacher's evaluation of his teaching.

Attacking Problems in Reading: (Miss Freeman) The classroom teacher and the poor reader. Diagnosing reading problems. Steps toward correction of problems. The role of the specialists. Finding materials.

Concept Development: Defining a concept. The value of teaching concepts. Methods for teaching concepts.

Modular Scheduling: Problems and advantages of scheduling by 20 minute modules.

Initiating Curriculum Change in English: The cost of a program in English which does not utilize a standard text in every class. Involving teachers in curriculum change. Problems which must be faced in the area of teacher training to initiate a new program. Stimulating curriculum change in English.

Literary Theory: (Dr. McCollom, Western Reserve University) Knowledge of conflict as it reveals meaning in literary works. The relationship between drama and other literary forms. The kinds of knowledge necessary to the understanding of literature.

Evaluative Criteria: Evaluating English teachers. Setting up criteria. The formal background necessary for good teaching. Activities in which the English teacher should participate.

The workshops on Using the Euclid Central Curriculum and Modular Scheduling were designed to provide participants with a background about the school by offering an overview of the curriculum and of the class scheduling system. The groups which discussed administrative problems and teacher training and evaluation were established for the participants who, as department heads or administrators, had special interest in these areas.

Guest speakers for this conference were Dr. James R. Squire, Executive Secretary of NCTE; and Dr. W. G. McCollom, Professor of English and Dramatic Arts, Western Reserve University. Dr. Squire's speech was entitled "Teaching Ideas in the Junior High School". Dr. McCollom spoke on the element of conflict in drama and its value in structuring literary study.

Special consultants invited to augment the staff in workshop sessions during this conference included Dr. Harold Wise, Western Reserve University; Dr. Elyse Fleming, Associate Professor of Education, Western Reserve University.

The total attendence for this conference was 156. The registration was limited to between 120 and 150 participants, so late applicants were referred to later conferences.

Conference III: Approaches to Literature:
A Curriculum for Honors Students: January 16-18, 1964

The January, 1964 conference dealt with such problems as developing an honors curriculum, approaches to literature for above average students, and teaching creative writing. The participants also concerned themselves with identifying and understanding the gifted child.

Because of the small number of honors classes at Euclid Central, and the large number of participants, a new technique for class observations was tried. All honors sections were broadcast on closed circuit television. The reaction of students, teachers, and participants to this device was good, although many participants did express a desire to see the honors classes first hand. This, of course, was not feasible without seriously limiting the number who could see an honors class in action. The participants did, however, have an opportunity to attend the average class sessions.

The workshops for this conference centered around topics which focused on some aspect of the Honors Curriculum. These included the following:

Initiating an Honors Curriculum in English: The cost of a program in English which does not utilize a standard text in every class. Involving teachers in curriculum change. Problems to be faced in the area of teacher training to initiate a new program. The need for a carefully defined honors program.

Setting Objectives for Honors Units: (Dr. Wise, Western Reserve University) The kinds of objectives that should be set for students pursuing honors units. Judging whether the objectives have been met.

Teaching Image and Symbol: Teaching students to read a text carefully to examine the significance of images and symbols.

Creative Writing: Creative writing which can be taught in the junior high. Techniques the teacher can use to bring about satisfactory results in creative writing.

Sequence in the Honors Program: The lines of sequence from grade level to grade level within the junior high honors program. The lines of sequence which exist from unit to unit within the individual grade level.

Creativity and the Gifted Child: (Dr. Fleming, Western Reserve University) The nature of creativity in the gifted. Research and creativity. Implications for the curriculum.

In addition to these specialized topics, the usual basic workshops, such as Unit Building and Modular Scheduling, were offered for people who had not attended previous sessions.

To assist the regular Euclid Central staff, educators with special interest in the areas under discussion were asked to speak and conduct workshops. The speakers included Dr. Paul A. Olson, Co-Director, University of Nebraska Curriculum Development Center, Guggenheim Fellow, 1962-1963; and Dr. Edmund Reiss. Dr. Elyse Fleming and Dr. Harold Wise were asked to be special consultants.

The estimated number of participants was 146. Again the figure was limited due to closing of registration.

Conference IV: Reading and Writing:
The Remedial Program: February 27-29, 1964

The fourth conference of the 1963-1964 program studied the English curriculum from the point of view of the remedial student. Participants met for 3 days to consider the problems of organizing a remedial reading and writing program, finding materials for teaching basic reading skills, developing techniques for aiding the poor writer, building in-service training programs for remedial teachers, and handling reading and writing problems in the average classroom.

Once again the Center made use of closed circuit television to accommodate the large number of participants who wished to observe the remedial classes in session. Presenting such classes offered a special problem since most of the students were working on individual skill-building activities. It was decided that the teacher would circulate around the room describing the various activities as the students worked. Observors' questions and further explanation of techniques were handled in small group discussions following the telecast.

In an attempt to fulfill the needs expected among people who would attend a conference on the remedial program, the Center scheduled workshops on a variety of topics. Some were geared primarily to the reading or writing teacher, while others were designed to help the regular classroom teacher in his struggle to cope with the below-average student.

A sample of the workshops offered at this conference are explained briefly below:

The Slow Learner in the Average Classroom: Adjusting materials to individual abilities within the regular classroom.

Teaching Word Attack Skills : (Miss Freeman, Elementary Supervisor, Euclid Public Schools) Approaches to teaching a basic reading skill.

Structuring a Remedial Reading Class: The organization of a remedial class. Selection of suitable materials.

Creating Reading Interest: Motivating slow readers. Developing student interest.

In-Service Training Programs for Remedial Reading and Writing Teachers: (Mr. McCabe, teacher, Newton Public Schools)

Informal Reading and Composition Inventories: (Mr. McCabe) Constructing and evaluating inventories to diagnose student problems.

Speakers engaged for the conference were Dr. Margaret Early, Assistant Director of the Reading Center and Professor of Education, University of Syracuse, President of the National Conference on Research in English; and Dr. Mary C. Austin, Professor of Education, Western Reserve University, formerly Director of the Harvard-Carnegie Reading Study and Lecturer in the Graduate School of Education.

Mr. Bernard McCabe, Curriculum Consultant for Newton Public Schools, Newton, Massachusetts, was a special consultant for this conference. Mr. McCabe was formerly the reading consultant for Euclid Public Schools, and in this capacity he was instrumental in structuring the remedial program in Euclid.

It is estimated from official registration lists that 150 people attended this conference.

Conference V: The English Language:
The Linguistic Approach: April 9-11, 1964

Because linguistics is a topic of great interest in English curriculum today, and because many questions arise concerning the approach to language study at the Demonstration Center, the fifth conference was devoted to the study of this approach. In addition to presenting morphology and syntax as areas of study in the secondary school curriculum, the conference also reviewed the somewhat neglected areas of language study: dialects, etymology and language history.

In addition to the regular activities, this conference also offered a preview of language films from the Indiana University Audio-Visual Center, and arranged for a display of paperback books. The workshops scheduled for the three-day conference reflected to some degree the controversy in the area of grammar instruction, in addition to providing basic information about the concepts of linguistic study. Although it provided every opportunity for the traditional grammarian and the linguistic grammarian to discuss their differences and voice their agreements, the emphasis of the conference was in the direction of curriculum innovation in the area of grammar and language study.

The following workshop descriptions reveal the problems and ideas under discussion at this conference.

Modular Scheduling: (Mr. Robb, Principal, Euclid Central) Explanation of the advantages and disadvantages of the 20-minute period modular schedule.

Grammar and Parents: Public relations problems and solutions involved in curriculum change in English.

In-Service Training in Linguistics: Evaluation and implementation of the Demonstration Center plans for in-service training in linguistics.

Why Not Traditional School Grammar?: (Miss Mildred Abbott, English department head at John Adams High School, Cleveland) The problems and inadequacies of traditional grammar instruction.

Introduction to Linguistic Grammar: Major areas of study and major techniques of linguistic grammar.

Linguistics and Composition: Implications of linguistic analyses of student themes and other implications of linguistics in teaching composition.

Etymology: Techniques for, and values of etymological study.

Phonology: (Dr. Roberts, Western Reserve University) The linguistic approach to accurate transcription of oral language.

Dialects and Usage: (Dr. Friend, Western Reserve University) The linguistic analyses of dialects and usage, with implications for the classroom.

History of English: (Dr. Reiss, Western Reserve University) The laws governing linguistic change and illustrations of these changes in the English language.

Morphology and Syntax: Some of the more sophisticated techniques of linguistic analysis.

Grammatical Systems: (Dr. Roberts, Western Reserve University) Some of the more recent systems of linguistic analysis, including transformational grammar.

The guest speakers at the linguistics conference were Dr. Joseph Friend, Associate Professor of English at Western Reserve University, and Dr. Priscilla Tyler, Second Vice President of the National Council of Teachers of English and Associate Professor of English at the University of Illinois, formerly of the Harvard Graduate School of Education. Dr. Tyler's talk was entitled "Teaching English as Language," while Dr. Friend spoke on "Linguistics and the Teaching of English."

The special consultants who aided in leading workshops and discussions included Miss Mildred Abbott, then English department head at John Adams High School, Cleveland, now Assistant Principal at that school; Dr. Edmund Reiss; and Dr. A. Hood Roberts, Assistant Professor of English, Western Reserve University.

The estimated attendance at this conference was 110.

Conference VI: English Writing: Approaches to Composition: May 14-16, 1964

With emphasis on composition in both classroom observations and workshops, this conference considered methods of teaching composition; research findings in composition; literature and composition; the selection and use of models in the classroom; the publication of class magazines as an incentive for composition improvement; the structuring of pre-writing activities; and the teaching of creative writing.

On Thursday night, the first session of the three days, an attempt was made to involve the participants in the very composition activities which they would be observing during the conference, and which they most likely had required of their own students. This activity consisted of having the participants, under the direction of a Demonstration Center staff member, play the role of students in a simulated classroom situation. They were offered a choice of classroom groups, either Haiku, tall tale, short story, or blues writing. Following these classes, the writing was collected and published in the form of a class magazine for distribution on Saturday. It was interesting to observe the reactions of the teachers who took part in the writing classes, since they paralleled the reactions of students in the classroom. The teachers were led to reflect on the problems they encountered in an attempt to provide them with insight into the students' problems in carrying out composition assignments.

The following activities, along with classroom observations, made up the Friday schedule for this conference:

Orientation: An overview of the curriculum and an explanation of the conference organization.

How to Produce Student Magazines: The use of classroom and school-wide publications.

Developing Student Ability to Write Satire: Analysis of satiric techniques and the structuring of original student satires.

Using Syntactic Patterns to Imitate Style: Combining knowledge of syntax with the study of style with an eye to student imitations of stylistic techniques.

The NEA-Supported Teacher-Composition Aid Project at Cleveland Heights, Ohio: (Dr. Leonard Freyman, English Coordinator, Cleveland Heights) An approach to decreasing the English teacher paper grading burden and improving composition.

Developing Composition Skills Through Literary Units: The integration of literature and composition.

Grouping Techniques for Improving Composition: The use of the small group in the classroom as an aid in teaching composition.

The Use of Writing Inventories: Diagnosing composition problems through the use of informal inventories. Structuring a program based on inventory findings.

Student Models for the Improvement of Student Writing: Using student models as a pre-writing activity.

In-Service Programs for Improving the Teaching of Composition Skills: Training teachers to utilize new techniques for composition instruction.

An Analysis of the Composition Process: Research findings on the act of writing, with insight into special problems and effective methods.

Guest speaker for this conference was Dr. Stephen Dunning, then Associate Professor of English Education, Northwestern University; now Associate Professor of English and Education, University of Michigan, and Supervising Editor of the new Scholastic units. Dr. Dunning's address, "Pieces of Poems: Models for Composition," described a research project on poetic imagery in which he had been engaged at Northwestern. In addition to

Dr. Dunning's address, Mr. Hillocks and Mr. McCampbell spoke to the participants on Thursday and Friday. Mr. Hillocks' address was titled "Approaches to Composition," and Mr. McCampbell considered "What We Know About Teaching Composition." Special consultants for this final conference included Dr. Leonard Freyman and Mr. Bernard McCabe.

The attendance at this conference was large, with an estimated total of 180 participants. No limit was placed on registration, but, instead, the number of activities available at any one time during the day was increased. Classroom observations were limited to fifteen people, but with careful scheduling a participant could enjoy a full day of workshops, discussion groups and observations. This plan proved so successful that it was adopted for all the conferences in 1964-1965.

Conferences: 1964-1965

Conference I: Semantics and Symbolism: October 15-17, 1964

The first conference of 1964-1965 operated under the new scheduling plan, whereby the week end conferences began Thursday morning rather than Thursday evening. Participants could have two full days of observations and workshop sessions, if they so chose. A speaker and special workshops were scheduled for Thursday evening. Although this was a fruitful idea, it was discontinued because of the fatigue of the participants and staff after a full day of activity.

Because of the interest shown over the past year in the teaching of semantics and symbolism on the secondary school level, it was decided that the first conference would devote itself to these two aspects of English. The conference offered both theoretical and practical ideas to the teacher interested in enriching the ability of students to deal with the more complex meanings, implications and powers of language. Classes were open for observation so that teachers might see the techniques and curriculum materials in use. Workshops which followed the theme of the conference were scheduled throughout the three days to allow ample opportunity for participation. The following is a partial list of sessions offered to conference participants:

Teaching Symbolism I: Introduction to extrinsic and allegorical symbols. Theory and technique.

Teaching Symbolism II: Allegorical to intrinsic symbols. Theory and technique.

Composition: Supporting Assertions With Evidence: Using the semantics concepts of generalization, judgment, and report to improve students' expository writing.

Language Change: The theory of language change as it may be used in the classroom.

General Semantics: (Dr. Ptacek, Western Reserve University) Theory of semantics useful to the secondary English teacher.

Ninth Grade Semantics: Generalization and Prediction: Explanation of semantic concepts and how they may be made useful to junior high students.

In addition to the specialized workshops, the conference included activities less directly related to the topic , but valuable in the overall program provided by the Center. These more general sessions were repeated at conferences throughout the year: Modular Scheduling, Orientation, The English Program as a Whole, Promoting Curriculum Growth, and Administrative Problems.

Dr. Paul H. Ptacek, Professor of Speech and Pathology, Western Reserve University; and Dr. James M. McCrimmon, Professor of Humanities and Education, University of Illinois were the guest speakers for this conference. Both men addressed the group on the subject of semantics.

The attendance at this conference was estimated at 100, based on the official registration lists.

Conference II: Language Structures: January 21-23, 1965

The Demonstration Center conference on language studies combined literature and language and examined them from the point of view of form and structure. Activities were planned which provided participants with an opportunity to learn more about structural linguistics, transformational grammar, style, literary genre and poetic forms. Classes were engaged in the study of linguistics and literature during the Thursday and Friday observations, so that participants might see the concepts of the conference in action.

The following list of workshops provides a sampling of the activities made available by the Demonstration Center:

Introduction to Structural Linguistics: (Dr. Friend, Western Reserve University) Some of the basic assumptions of and approaches to morphology and syntax.

Introduction to Transformational Grammar: (Dr. Friend) Some of the basic theory of the transformationalist's approach to grammar.

The Study of Dialects: Examining the problems of social and geographical dialects and of usage.

Morphology: Identification of Parts of Speech: Presenting materials for teaching the parts of speech through the use of structural criteria.

Syntax: Basic Sentence Patterns: Introducing materials and methods for teaching the patterns of English word order, and materials for teaching eight basic sentence patterns.

Syntax: Expanding Basic Sentence Patterns: Presenting materials for teaching students how to use various syntactic devices in their writing: clauses, phrases, parallel structures, etc.

Stylistic Imitations: Materials whose style can be successfully imitated by students, the primary purpose of the materials being to help the students become aware of style and the effects that can be achieved through attention to word choice and order.

New Texts for Teaching Grammar: Review and discussion of the most recent grammar texts which utilize either a structural or transformational approach to grammar.

In-Service Training Program in Linguistics: Planned primarily for school personnel with the responsibility of providing in-service training for teachers; offering an opportunity to preview the tape recorded lectures, slides, and mimeographed materials which comprise an introductory program of seven lectures and related activities.

Teaching Haiku Form: Examining the structure and objectives of a lesson for teaching the Haiku.

Teaching Blues Form: Discussing methods for analyzing and writing the blues stanza.

Satire as Genre: The characteristics of satire as a literary form. Lessons for teaching satire in the classroom.

The Character and the Group in Fiction: The theme of the outcast in literature, and the concepts presented in the unit, The Outcast and the Group.

Teaching Form in Expository Composition: Composition as a means of objectifying the formal structure of literature, for purposes of evaluating the student and the unit, and for teaching composition skills.

The Adventures of the Mythic Hero: Materials and methods for teaching the characteristics of the heroic mythic pattern. Discussing the methods of comparison and contrast as they apply to teaching mythic form.

The Epic Adventure: The nature of the epic hero and the structure of the epic narrative. Materials for teaching the epic to honors students.

The Shape of Tragedy: The structure of tragedy, the qualities of the tragic hero, and the value of comparative study with emphasis on the teaching of a tragedy unit.

During this conference Dr. Kenneth Pike, Professor of Linguistics at the University of Michigan, spoke on "Structural Relations Between Word, Sentence, and Literary Genre." Dr. Friend, of Western Reserve University, addressed the group on the subject "The Grammar of Poetry." Dr. Friend also acted as a special consultant, along with Dr. W. Speed Hill, Assistant Professor of English at Western Reserve University.

Following Dr. Friend's talk he and the members of the Demonstration Center staff ran workshops in which the ideas presented in the speech were analyzed in small group discussion of selected poems.

The estimated attendance at this conference was 190.

Conference III: A Concept-Centered Curriculum: February 18-20, 1965

Unlike the first two conferences of the school year, which concerned themselves with special aspects of the Euclid Central curriculum, this conference considered the overall curriculum. The major emphasis was the process of curriculum development and its applicability in the setting of the individual classroom or the total educational system. The units and philosophy of the Euclid Central curriculum served as a model and springboard for discussion of educational theory and curriculum innovation.

In addition to the regular conference activities, a new workshop was initiated. This five-hour workshop involved the interested participants in planning a theme-concept unit under the direction of a staff member. The group developed and partially wrote a unit on evil which was dittoed the following day. Those who participated felt that the time was well spent, since the practical experience of planning a unit revealed the problems and processes of such an undertaking more vividly than discussion or reading.

Regular workshops offered at this conference paralleled those of previous conferences. For the convenience of the participants' scheduling, the sessions were divided into Principles of Unit Development, Basic Concepts of the Euclid Central Curriculum, Composition in the Curriculum, and Administrative Procedures. Among the workshops presented were:

Constructing Objectives for Thematic Units: The problems of turning general educational objectives into concrete teaching techniques. Objectifying concepts in terms of behavioral objectives.

Nature of Man: Review of two concepts of the nature of man in the Euclid Central curriculum--man as adolescent and man as outcast. Developing a unit outline for some other aspect of the nature of man deemed important by the group.

Social Environment: The units Man and Society, Culture and Social Protest as illustrations of some relationships of man to the world he has created and which has been created for him.

Euphemism: (Mr. McCabe, Newton Public Schools) A unit on expository writing in which the student composition derives from inductive analysis of euphemism. Methods of presenting the concept of euphemism.

Observations of classes involved in the study of concepts presented at the conference were, as usual, made available to participants.

In conjunction with the workshops and observations, Dr. George H. Henry, Professor of Education, University of Delaware, spoke on "Teaching Strategies for Developing Concepts." A second major address, "Everyman and His Curriculum," was delivered by Mr. Bernard McCabe.

Registration records indicate that 159 were enrolled for this conference.

Conference IV: Reading Skills: April 1-3, 1965

Rather than schedule an entire conference on remedial reading and composition, as was done the first year, it was decided to create two separate conferences, one on reading and one on writing, which would cover both remedial and regular programs of study and skill building.

Realizing that the English teacher must be involved in the conscious teaching of a continuum of skills, from basic skills such as word attack and reading of main ideas to very sophisticated skills such as the analysis of symbol and form, it was decided that the workshops and classroom observations would illustrate all the aspects of teaching reading.

To supplement the Demonstration Center staff in presenting some of the more highly specialized areas of reading instruction, the Center invited several guest speakers and consultants to take part in the conference. Dr. Morton Botel and Dr. Mary Austin spoke on teaching reading. Dr. Botel is Assistant Superintendent of the Bucks County Public Schools and former president of the International Reading Association. Dr. Austin is Professor of Education at Western Reserve University. Mrs. Sara Freeman and Mrs. Lillian Hinds acted as special consultants. Mrs. Freeman is Principal of Lincoln Elementary School in Euclid and former Language Arts Consultant for Elementary and Junior High Schools for the Euclid Public Schools.

The workshops for this conference were concerned with three major areas of reading: basic skills and corrective reading; materials and techniques; and teaching complex inference skills. The following is a sampling of the type of workshop offered:

Screening Tests for Reading Classes: Display and discussion of techniques and devices for aural and visual screening of prospective reading students.

Diagnosing Reading Problems: The methods and materials for determining the nature and causes of particular reading disabilities.

Study Guides and Inventories: Techniques for discovering the reading abilities of students through informal inventories. Building study guides designed to help improve those abilities.

Satire: Skills necessary to the successful reading of satire of various types. Materials used in teaching satire to eighth and ninth grade honors students.

Form and Genre: An approach to meaning for gifted students focusing on the specific forms taken by myth, epic, tragedy, comedy and minor forms. Examining the ways in which a study of these can help students to understand other literary works, and considering an inductive approach to the nature of these forms.

It is estimated that 230 people attended this three-day conference.

Conference V: Approaches to Composition: May 13-15, 1965

The basic principle guiding the composition program at the Euclid Central Demonstration Center is that student writing must arise from classwork and discussion. The teaching units present ample opportunities for students to write on topics that are interesting and that indicate the ability of the student to deal with the subject of the unit.

The remedial composition class at Euclid Central Junior High School is for two kinds of students: those who need constant writing practice and individualized instruction as a transition from remedial reading to the average class, and those whose composition skills are below the level which could be expected.

To present this program to conference participants in the last three-day meeting of the year, the Demonstration Center scheduled appropriate speeches, workshops and observations. The entire workshop schedule is presented here to emphasize the growth in scope and depth of activities made available by the Center over a two-year period. The growth was, of course, gradual, taking place over the entire period of time as the staff developed through experience its ability to organize and conduct educational conferences.

Integrating Composition and Literature: Examining the value in such integration with focus on methods and materials for teaching a progression of composition skills. Examination of the eighth grade satire unit and student compositions resulting from that unit.

Unit Building: The problems and methods in preparing teaching units. Developing a skeletal outline for a new unit.

Definition as a Composition Skill: Tracing the teaching of definition from simple forms in the seventh grade to complex forms in the ninth grade honors course. The progression of skills necessary in learning to define.

Point of View and Audience: Examining increasingly complex teaching situations for teaching students to be conscious of and to adopt a point of view in their writing. Methods and materials from seventh, eighth, and ninth grade units.

Semantics and Composition: The contributions of the study of semantics to composition. Materials and methods from the seventh, eighth and ninth grade units on semantics to illustrate the uses of concepts such as connotation, abstraction and logic in the teaching of composition.

Linguistics and Composition: (Dr. Friend, Western Reserve University) The contribution that teaching linguistics might make to the improvement of composition. Exploring some basic concepts of syntax and examining materials for the teaching of syntax.

The School Newspaper as a Class Project: A departure from the usual school procedure of using a central staff for the production of the school newspaper. Methods and materials for teaching a class how to write and assemble a newspaper, allowing every pupil to take part in the production of the school newspaper.

Unit Review: Examining two units in detail: Symbolism-ninth average and Survival-ninth average.

Haiku: A lesson teaching a Japanese poetic form, presenting a microcosmic unit of instruction which, in a single lesson, illustrates many of the principles of the unit approach, inductive teaching, and the use of models in composition instruction.

Blues: A lesson on the blues form, offering the same advantages as those on the Haiku.

Short Story Models: Models and procedures which can be used successfully with students of most ability levels to introduce them to the writing of short stories.

Teaching Poetry: Form Centered Models: Models and procedures for helping students to write effective poems. Teaching students to analyze and imitate the syntactic and rhetorical structures of various poems.

Teaching Poetry: Content Centered Models: Various pieces of literature which can be used to suggest ideas and methods through which students of various abilities can write effective poems.

Models for Teaching Organization: Models and methods for teaching the organization of expository writing to students at various achievement levels.
Overcoming Frustration in Composition: A sequence of models which with appropriate methods can help even the most frustrated of low ability students come to grips with a composition situation.
The Problem of Style: Examining some professionally written prose in an attempt to discover what the basic ingredients of style are. Some methods of describing prose style and for teaching style.
Parody and Style: Methods and materials through which students examine parody, find it closely related to style, examine style and practice the art of parody.
Inventories: Techniques for assessing the strengths and weaknesses of individual students in mechanics and spelling. Techniques for providing individualized instruction.
Remedial Composition: Methods, materials and attitudes for organizing a class of students who need special help in composition.
Group Composition: Methods for individualizing and reinforcing composition instruction by grouping students to write together.
The Use of Lay Readers: (Dr. Freyman, English Coordinator, Cleveland Heights) The theory and practice underlying the lay reader program at Cleveland Heights High School--a program which has received national attention.
Action Research in Composition: Needed research in composition which can be undertaken by classroom teachers and which can be profitable in the teaching of English.
Grading Compositions: Current practices in the grading of compositions. Techniques helpful to both student and teacher.
Administrative Problems in Curriculum Change: (Mr. Robb, Principal, Euclid Central Junior High School) The administrator's role in instigating and carrying out changes in curriculum. The problems involving teachers and fellow administrators, and parents' reactions to curriculum innovation.
Modular Scheduling: (Mr. Federici, Assistant Principal, Euclid Central Junior High School) The background and purpose of the class scheduling at Euclid Central. How the schedule operates. Problems and advantages of scheduling by modules of time.

Dr. Priscilla Tyler, Associate Professor of English, University of Illinois; and Dr. Leonard Freyman, Coordinator of English, Cleveland Heights Public Schools, were the speakers for this final conference. Dr. Tyler's address was entitled "Language, Style, and Composition." Dr. Freyman spoke on "Composition Evaluation--Reinforcing Rhetorical Principles."

The attendance at this conference was the largest of all the conferences held during the two years the Center was in operation. An estimated 244 people participated in the activities.

Conference on Composition: April 26 - May 1, 1965

The Center decided, in the second year of operation, to attempt a series of three week-long conferences. This decision was based on the apparent need for study in depth of at least three areas of English: research, literature and composition. It was felt that English teachers and administrators would welcome the opportunity to engage in an intensive study of these areas, thereby acquainting themselves with new developments in the field. Consequently, the staff was surprised at the small number of applicants for the week-long sessions. As a result of the low registration requests, two of the conferences (research and literature) were cancelled. It was decided to hold the third week-long conference regardless of the attendance. This proved to be a wise and fruitful decision.

In speculating on the reasons behind the apparent lack of interest in a week-long conference, the staff came up with several possibilities. One problem seemed to be the difficulty of acquiring professional leave. Several teachers remarked that it would be close to impossible to get permission and expenses for a week-long conference. Another problem was the confusion that often results when a teacher is absent from classes for an extended period. Tests, class projects, special programs and other classroom duties all seemed to keep teachers away from a conference which would require a week's leave of absence. Administrators were tied up with similar activities. It appears, therefore, that the interest was there, but that the problems involved were too great. In spite of these difficulties, the Center was able to attract enough people to make the April-May conference a feasible project.

In attempting to develop a logical, integrated organization for a week-long study of composition, the staff came up with the following plan. The proposed areas of emphasis during the conference were chosen on the basis of current developments in composition. These areas, called major strands, included research and composition, rhetoric and composition, linguistics and composition, aesthetics and style, and composition in the English curriculum. The major strand sessions were scheduled throughout the week, with meetings at least once a day. This scheduling facilitated the kind of intensive study which the conference hoped to encourage. It was planned in such a way that each participant could attend two major strand series, one in the morning and one in the afternoon.

In addition to the major strands, a series of shorter sessions were planned for the week. These involved aspects of composition which could be covered in one or two half-hour meetings. Typical topics for these minor strand meetings were Grading, Semantics and Composition, Writing Poetry for Models, The Use of Lay Readers, and Blocks to Composition. The schedule for minor strands was arranged so that participants could attend at least two a day. Added to the daily schedule of major and minor strand meetings was a series of major addresses and a day of observations and discussions at the Demonstration Center in Euclid.

The final schedule was written up after a tentative outline had been sent to registrants along with a questionnaire. It was felt that participation would be greater if the people attending the conference had an opportunity to help in the planning. The responses to the questionnaire were very helpful, as they suggested additional activities and areas of interest.

Once the schedule was blocked out, it was necessary to engage special consultants to aid in the conduct of major strand sessions, and speakers to highlight each day's activities. The speakers were also invited to conduct various strand meetings. Special consultants for the week were Dr. Joseph Friend, Associate Professor of English, Western Reserve University (Linguistics and Composition); Mr. Bernard McCabe, Newton Public Schools, Newton, Massachusetts (Research and Composition); Dr. J. Carter Rowland, Chairman, Department of English, Gannon College (Rhetoric and Composition); and Dr. Priscilla Tyler, Associate Professor of English, University of Illinois (Aesthetics and Style). The guest speakers included Dr. Richard R. Braddock, Coordinator, The Rhetoric Program, State University of Iowa; Dr. Francis Christensen, Professor of English, University of Southern California; Dr. Stephen Dunning, Associate Professor of English and Education, University of Michigan; and W. D. Snodgrass, winner of the 1960 Pulitzer

Prize for Poetry, Wayne State University.

The Demonstration Center staff was utilized in various ways throughout the conference. Members of the department ran minor and major strand sessions and discussion groups following speeches, in addition to handling the organizational problems such as registration, distribution of materials, and coordination of activities.

Once the initial confusion of registration was over, the conference ran smoothly. All in all, 60 people were in attendance. Of this number, 39 were from out of state. These included teachers and administrators from New York, New Jersey, Pennsylvania, Illinois, Connecticut, Michigan, Massachusetts, Indiana and Tennessee. The sophistication and enthusiasm of the participants was evident from the start. Fruitful exchange of ideas and growth in the knowledge of concepts could be seen by the middle of the week, and by the end of the conference everyone had come a long way in his understanding of composition theory and methods.

The idea of scheduling daily meetings for each of the major strand groups proved successful. Each major strand group was able to pursue its subject in depth, and to produce materials based on the reading and discussion. The members of each group became well acquainted during the series of meetings, and this opened the door for freer exchange of ideas.

The participants and the conference staff put in long hours each day; and as a result, everyone was physically tired. But, even with the busy schedule, the participants arranged for extra meetings and constantly expressed a desire for more time to work together and to study the materials which were distributed. The week ended with the unanimous feeling that the ideas presented at the conference had just begun to grow. Everyone planned to continue working with suggestions for curriculum innovation, research projects and teaching techniques once they returned to their schools.

EXTENSION SERVICES

College Program

The decision to involve college students in the Demonstration Center was a logical extension of the Center's activities. To test the feasibility of a program for college students, a pilot plan was developed and tested at Wooster College in November of 1963. Personnel from the Center spent approximately three hours with the English methods students, explaining the theoretical background of the program, demonstrating a specific lesson from the curriculum and answering student questions.

The class instructor and the personnel of the Center agreed in informal discussion following the session that it had been successful and that following such a session with a visit to the Center for observation would be a valuable experience. For further evaluation, the students in the class were given a questionnaire to use in evaluating the session. Since the results of the questionnaire were positive and the students indicated a strong interest in visiting the Demonstration Center, plans were formalized for a more extensive program for the 1964-1965 school year.

The first step occurred in May of 1964. Twenty-eight colleges within driving distance of Euclid were contacted to determine their interest in participating in such a program. Of these, fourteen actually participated in the program during the fall semester of 1964-65 making it possible for the Center to contact approximately 275 prospective English teachers.

The colleges which participated and the approximate number attending from each are as follows: Ohio Wesleyan University, 15; John Carroll University, 10; Muskingum College, 40; Bowling Green State University, 50; Ursuline College for Women, 40; Heidelberg

College, 15; Youngstown University, 16; Capital University, 7; Hiram College, 20; Denison University, 12; Western Reserve University, 12; Wooster College, 12; Gannon College, 26.

Personnel from the Center met with the students at the college for a period of from one to four hours during which they explained, demonstrated and discussed the Demonstration Center's theory, program and techniques. Following these visitations, the students were invited to attend a one-day conference at the Demonstration Center. Approximately 110 students did so.

The same procedures were followed during the second semester--visitation to the colleges followed by a one-day conference. This second conference involved approximately 80 students; the college presentations contacted approximately 215 students from the following colleges and universities: John Carroll University, Bowling Green State University, Oberlin College, Notre Dame College, Youngstown University, Gannon College, University of Toledo, Mary Manse College, and Ohio Northern University.

A major problem of planning the conferences was to provide a program which would at once acquaint students with philosophy, practical problems, broad aspects of curriculum planning, and specific illustrations; and at the same time provide a broad enough framework to prevent possible fragmentation and provide some degree of synthesis. Consequently, each conference discussion group was organized to: 1) present a broad curricular area (expository composition, semantics, linguistics, remedial reading, etc.) and 2) to support the discussion of this area through the examination of specific lesson plans which illustrated application of the general principles in the classroom situation. At the end of the day, the entire group focused on the unit process. This focus was intended to show the students how the ideas and lessons presented in discussion groups could be brought together in a larger pattern of English instruction. Finally, students examined specific prepared units in small groups so that they had once again the opportunity to see how the principles applied in specific situations.

Although there was no formal evaluation of this program, there are several indications of its success. First, nearly all colleges who had a methods course both first and second semester attended both conferences. This certainly indicates that they felt the first had been valuable. Second, since the staff of the Demonstration Center was relatively young, communication with college students was easy. Third, the open-mindedness and enthusiasm of the college students seemed to influence the staff, most of whom found their discussion groups at these conferences more consistently satisfying than those at the regular conferences.

There were, of course, negative factors. Perhaps the worst was the amount of time involved in making presentations at the colleges. Each took a full day's time, which means that in the course of the year over thirty full working days were absorbed. In addition, the task of traveling was extremely tiring. A second negative factor was the difficulty of establishing a date for the conference. Such a simple task became suddenly very difficult because it involved scheduling around varied vacations, quarter and semester examination weeks and homecomings. A third negative factor was the failure to get more objective evaluations of the first semester program, since such evaluations could have led to a refining of the procedures for the second semester.

In spite of these negative factors,however, the program must be judged successful. Four hundred fifty prospective English teachers were contacted; professors of English methods courses were stimulated by viewing the program and by having an opportunity to discuss mutual problems. The positive comments of the college students, of their professors and of the Demonstration Center staff, and the interest of the professors in continuing the program all suggest that this service of the Demonstration Center was a worthwhile contribution to the improvement of English education.

In-service Training

A major limitation to extending the influence of the Demonstration Center was lack of time and the cost of traveling. It was impossible to extend the personnel to fill all the requests made for visits by members of the staff. Consequently, the Center assumed responsibility for the preparation of in-service training materials which could extend services beyond the limitations of personal contact.

The nature of these in-service training materials was determined by two factors. First, the materials should be in an area of English curriculum which was both problematic and of central importance. Second, the materials should also be valuable in the regular conference activities of the Center. These two criteria led to the selection of two curricular areas for in-service training materials--remedial instruction programs and linguistics.

The Remedial Program

For the three day remedial reading and writing conference in 1964, three items were prepared for use both during the conference and as an in-service training packet. First, the bulletin distributed at the conference included articles describing the remedial program of the Demonstration Center: "Remedial Classes and the Total English Curriculum," "Organizing an Inexpensive Program in Remedial Reading," and "Remedial Composition." To serve as a basis for in-service training, it was expanded to include articles by people outside the Center dealing with the basic problems of the remedial program--"Definition, Origin, and Treatment of Underachievement," "Reading Skills in Junior High School," "Diagnosing Reading Problems"--and other approaches to remedial work--"The Remedial Reading Class in the Junior High School," and "A Program for Teaching Composition to Pupils of Limited Academic Ability." Thus the bulletin covered broad philosophical problems and specific problems of classroom management. It covered basic concepts of the remedial program and specific classroom techniques for implementing those concepts. In addition, it included bibliographies.

The second item was a series of slides accompanied by a 45 minute tape which described the program at the Demonstration Center. Such an approach was particularly valuable because it allowed for the simultaneous presentation of equipment, the actual organization of the classroom, and the logical movement from remedial reading to remedial composition. Again content ranged from philosophy to specific classroom techniques.

The third item was a 25 minute silent movie accompanied by taped narration describing the remedial reading program at Shore Junior High School, Euclid, Ohio.

The strength of these materials lies in variety of approaches which they present, integrated by a sound practical philosophy of remedial instruction. Combined as an in-service training packet, they had two weaknesses. First, although a packet offers much information, it offers no suggestions for moving these ideas into the school program. Since a major obstacle for many teachers is the implementation of ideas in the curriculum, there is a decided need for specific procedures to follow for implementation. In spite of the specificity of the materials, they would be greatly enhanced by the addition of such advice. The second weakness was the failure to publicize adequately the availability of these materials. As a consequence, while there have been many requests for the bulletin, there have been only three requests for the film and slides.

Linguistics

Since the field of linguistics is specialized, the Center turned to Dr. Joseph Friend of Western Reserve University for direction in preparing that in-service training program. The major criteria for developing these materials were intellectual soundness, simplicity of presentation, and curricular usefulness of ideas. Therefore, the core of the program was developed as a set of seven taped lectures, limited to 30 minutes each. The topics of these tapes were:

Language History.
Sound System - Writing System.
Morphology - Nouns and Adjectives.
Morphology - Verbs, Adverbs and Pronouns.
Morphology and Syntax.
Syntax.
Dialects and Usage.

Each of these tapes was keyed to a series of approximately 30 slides which illustrated main concepts and outlined the major points. These materials were first tested with the teachers of the Demonstration Center and, after some revision, were tried again with the English staff of a nearby junior high school.

Since both groups felt that the tapes and slides did not adequately imply patterns of curricular implementation, the Demonstration Center's units on language study (Morphology, Syntax, Dialects, and Language Change) were added to the packet of materials. Printed texts of the tapes were also added to allow for more careful study and reference. Finally, suggestions such as the following were included as to how the leader of the training course might use the materials:

"But a most important step in in-service training is the practical application of the ideas in curriculum materials. For this reason we have also included our units which apply the principles of linguistics in the curriculum. Although they were created for use at the seventh, eighth and ninth grade levels, they would be equally appropriate at higher grade levels. Here is one pattern in which they might be used.

LECTURE ONE

1. Hold a group discussion about ways in which we might make students aware of the history of our language.
   a. What is the most significant fact about the history of our language? (That it has been constantly changing.)
   b. What techniques could we use to make students aware of this fact? (Study of etymology, neologisms; compare different periods; study inflectional changes; etc.)
   c. What skill development could be integrated into this study? (Dictionary skills, note taking from lectures, composition, use of examples, paragraph structure, giving oral reports, etc.)
2. If members of the group are interested and able, they might wish to pursue this thinking to the development of lesson plans. If not, present them with the lesson on semantic change as an illustration of curricular implementation. (This could be done in a separate session with participants acting as students, or in the same session by just reading through the lesson.)
3. Use this lesson in your classes (or if another teacher is enthusiastic and able, have him do so) and allow other teachers to observe.

"These are of course only suggestions. The interests of your group will undoubtedly dictate different procedures and directions. These materials, in fact, suggest so many lines of inquiry that the work could continue for years.

"That is, these linguistic packets offer too much rather than too little. Choose what seems to be the best approach for your group. Discard what seems inappropriate. Develop ideas and methods that would make the program better, because the success of the program depends not only upon the materials, but also upon your ability to adapt them to the specific interests and needs of your group."

With the problems of implementation met in this way, and the problem of publicity solved by greater efforts in this direction, this in-service training program has to some extent overcome the weaknesses of the remedial kit. At present, all four sets of materials are scheduled for use through December of 1965.

Participation in the English Institute Materials Center

The Demonstration Center submitted 19 teaching units and a bulletin of educational essays to the English Institute Materials Center for inclusion in the materials for the National Defense Education Act 1965 summer institutes. Along with the actual units, the Center prepared a brief description of each unit, and also submitted an application for copyright of the 19 units submitted. All of the units were accepted for publication by the Institute Materials Center and have been reproduced for distribution. The titles of the units to be distributed are:

A Unit on Allegory and Symbolism
    (Eighth Grade Honors Curriculum)
A Unit on Animal Stories
A Unit on Courage
    (Seventh Grade Honors Curriculum)
A Unit on Man and Culture
A Unit on Man and His Physical Environment
A Unit on Power
A Unit on Satire
    (Eighth Grade Honors Curriculum)
A Unit on Satire
    (Ninth Grade Honors Curriculum)
A Unit on Semantics
    (Seventh Grade Curriculum)
A Unit on Semantics
    (Eighth Grade Curriculum)
A Unit on Semantics
    (Ninth Grade Average Curriculum)
A Unit on Survival
A Unit on Symbolism
    (Ninth Grade Honors Curriculum)
A Unit on Symbolism
    (Ninth Grade Average Curriculum)
A Unit on Epic Hero
A Unit on the Outcast
A Unit on the Mythic Hero
A Unit on Protest
A Unit on Tragedy

Cooperation with the National Council of Teachers of English

When the 1965 National Council of Teachers of English Convention met in Cleveland, November 23-28, the Demonstration Center staff participated in the pre-convention study groups, "Composition and Literature in the Junior High School." Mr. McCampbell served as consultant to this three-day study group, and Mr. Hillocks was a guest speaker at one session. In addition, the study group participants spent a day at the Demonstration Center, where a series of observations, workshops and discussion groups were planned for their benefit. The Center sent 10 copies each of five ninth grade units to the National Council of Teachers of English for distribution to these participants prior to their visit to the school.

During the 1964-65 school year, the National Council of Teachers of English distributed through its materials distribution facilities, 2000 copies of the Demonstration Center bulletin, An Introduction to a Curriculum. Additional plans are now in progress for the National Council of Teachers of English to distribute 2000 copies of Talks on the Teaching of English, a collection of major speeches from the Center's conferences. This final publication by the Demonstration Center will be available in the fall.

Speaking Engagements

Members of the Demonstration Center staff, in an effort to stimulate interest and encourage adoption of materials and methods, presented programs explaining the curriculum and activities of the Center to school systems requesting more detailed information.

The usual procedure for these talks was to present the general structure of the curriculum, indicate the aims of the curriculum, discuss in detail one unit (which was made available to all attending the session), and relate to this one unit as many characteristics of the curriculum as possible.

In speeches given before professional associations, the topic was usually more specifically related to the particular interests of the group. For example, in a speech to the International Reading Association Convention in Detroit on May 6 and 7, 1965, the topic was limited to a single phase of critical reading.

Demonstration personnel were invited to lead 18 such workshops and professional meetings from September 1963 to June 1964. From September 1964 until June 1965, the staff participated in another 20 such meetings.

EVALUATION OF THE CURRICULUM

A DIVERGENT MEASURE OF SKILL IN LITERARY INVESTIGATION

While the curriculum of the Demonstration Center had been the subject of informal evaluation for many years, there had really been no formal evaluation of it. There were many reasons for this lack of formal evaluation, but the primary reasons were: 1) lack of satisfactory control groups and 2) lack of what the Center regarded as satisfactory instruments for evaluation. The teachers who had taught the curriculum at Euclid Central felt that it was successful. The students seemed to be involved in English; they were usually enthusiastic about English class, and the teachers observe improvement in reading and in composition through the use of informal inventories.

Each of the Center's units ends with an evaluation of student progress. At the end of every instructional unit built around literature, the student is provided with a list of readings from which he selects a single item to read. He reads that particular item and examines it in light of the concepts of the unit which he has just studied. If he can examine a piece of writing satisfactorily in the light of those concepts, the Center regards the unit as a successful unit of instruction. If after instruction in satire, for instance, a student can read a poem which uses satiric irony and explain that satiric irony and how it works in the poem, then that phase of instruction has been successful. If in the same unit the student can study parody, examine and imitate styles and then parody styles, that phase of instruction has been successful. If a student can read a passage and determine its bias and how that bias is achieved, then that phase of instruction in semantics is regarded as successful, and so on.

There are some people, however, whom this form of evaluation does not satisfy, and so the Demonstration Center staff determined to do a more formal evaluation of the students' progress. Most standardized reading tests, however, do not focus primarily on literary materials. The materials used in such tests are frequently related more closely to social studies than to literature. Most reading tests do not include poetry, for instance, nor do most standardized tests examine a student's ability to approach a new problem. Since the major goal of the Demonstration Center's curriculum is to help the student learn techniques for approaching new problems, the investigators determined to find a method to test that ability.

Ninth grade students from three suburban schools in May of the ninth grade year (1965) were presented with three passages concerned with racial discrimination: selections from an essay and a novel, and a poem. The directions were, "Read the three passages. Write 12 questions that will help another person in comparing the passages. This is a test. Your questions will be evaluated on the basis of their quality." The tests were administered by two researchers in all three schools and all students were given a total of 40 minutes from the time the directions had been read to complete the task.

Hypothesis

The investigator's assumption was that the kind of questions that students would ask about the three passages would indicate their level of sophistication in approaching such a problem. There is little doubt that problem solving depends upon the solver's ability to ask the right questions. It is almost a cliché that once the right questions have been asked the problem is nearly solved.

Procedures

The passages were first administered in March 1965 to groups of students in the seventh and ninth grades, and to two groups of college freshmen. The questions obtained from this administration helped form the basis for the categories which were finally used in the analysis of the questions obtained from the ninth graders in the two control schools and in the experimental school (Euclid Central). In devising the categories of questions, the investigators worked at first intuitively and then with the aid of the Taxonomy of Educational Objectives, edited by Bloom (Longmans, Green and Co.). Student-written questions were examined from the point of view of what the student had to do in order to ask the questions. To some extent the Taxonomy of Educational Objectives was helpful in the initial stages of establishing the categories.

Unfortunately, however, students do not always write the kinds of questions that teachers write, nor do they write questions which will fit into the neat hierarchy suggested by the Taxonomy. Nonetheless, the Taxonomy served as a basis for some of the categories. In the early stages of setting up the categories the investigators arrived at 18 categories which they believed could be used in the classification of questions written by students. These several categories underwent a multitude of revisions. When the investigators felt that the categories were firm, they presented them along with 10 examples of each kind of question to a panel of five college and secondary school teachers. These teachers spent an entire day examining the categorized questions attempting to classify other questions on the basis of the categories which had been presented to them. For the most part, this experiment suggested that the categories worked. Toward the end of the day, the panel along with the three investigators classified some 25 to 30 questions each. For some questions there was complete agreement among all 8 classifiers. For others there was nearly complete disagreement. Additional revisions were made in the set of categories. The investigators finally arrived at a total of eighteen categories which seemed to work. They did not attempt to rank the categories according to their relative values.

To determine whether or not it was feasible to change this nominal categorization to a ranked categorization, copies of the categories were given to 9 college and secondary English teachers. Their instructions were:

> "Will you first rank the 17 categories according to the sophistication and intelligence which they indicate about the students who made up the questions. Remember that you will be ranking the difficulty of creating the question, not the difficulty of answering it. Number the worst category one, the best category 17 and the others consecutively in between. Do not allow any ties. Second, will you explain the reasoning behind your ranking and the problems you had in ranking the categories."

The results of their rankings of the categories appear in table 2 , page 37.

Two English majors with masters degrees were contracted to classify the questions written by the ninth graders. After studying the categories and discussing them and the sample questions with the investigators, the 2 classifiers attempted to classify 24 dittoed questions. On the first attempt the classifiers had approximately 50 per cent agreement. After discussion of the questions about which the classifiers disagreed and after further clarification and discussion of the categories, the classification of additional questions was attempted. This process was repeated until the classifiers agreed about 70 per cent of the time.

Even though neither of the categorizers knew any of the students involved in the study, the papers were coded and mixed randomly. The 2 categorizers worked independently under similar conditions, but their discussions of problems were continued from time to time. In order to ascertain the percentage of agreement and reliability of the agreement over the time during which the classifiers worked, both classifiers working independently categorized the questions of 10 students at the beginning of their work, 10 at the middle, and 10 at the end.

For the 30 students whose questions were classified by both categorizers, there was a total agreement of 72.0 per cent. The reliability of this agreement was computed by the following formula suggested by William A. Scott in Public Opinion Quarterly, Fall 1955, pp. 321-325.

$$\text{"}\pi = \frac{Po - Pe}{1 - Pe}$$

where Po (observed per cent agreement) represents the percentage of judgments on which the two analysts agree...; and Pe is the per cent agreement to be expected on the basis of chance. π is the ratio of the actual difference between obtained and chance agreement to the maximum difference between obtained and chance agreement. It can be roughly interpreted as the extent the coding reliability exceeds chance." (p.323) π was computed at .663.

The questions of these thirty students were selected at random from the entire group of over three hundred students. The remainder of the questions were categorized by only one of the two classifiers.

The Categories

1. Bias. Questions in this category show clearly a bias on the part of the writer.
   a. Why are Negroes so dirty and grimy all the time?
   b. Why don't negroes join together to raise money to live in better areas of the city?
   c. Why should negroes feel that they do not have the privilege of job selectivity? Don't they realize that it is fitness for the job and not color discrimination?
2. Irrelevance. While the questions in this category may be honest questions, they are not relevant to the analysis of individual passages or to comparison of them. Many questions placed in this category might by a stretch of the imagination be applicable to the passages. When the classifier found it necessary to make that stretch, he placed the question here. In general, these questions lead away from the passages rather than into them. Some questions in this category simply call for personal opinions. A few are simply incomprehensible.
   a. What would you do if you were a Negro?
   b. Why is segregation not wanted by some people?
   c. In the three passages you get a little about Negroes' life and conditions they live in. Do you feel that they are sufficient for living?
3. Related to passage but unanswerable from context. These questions are frequently good questions, and ones that must be answered, but are not relevant to analysis of the passages.
   a. Why do white families move out when non-white families move into the district?
   b. The author states that the sharing or doubling-up of an apartment is the root of Negro family break-down and crime. Why might this statement be true?
   c. Why does sickness in the Negroes hit mostly children under ten?
4. Identification of specific information. Questions in this category call for the identification of specifically stated phrases. The questions make no inference about the passages but operate at a strictly literal level. Neither do they go beyond simple fact-like statements to full explanations or theories.
   a. What season do Bigger and Gus wish it was? Why?
   b. What percent of the polio in Chicago was in Negroes?
   c. What has happened to the once white residential areas?

5. Translation. The questions in this category call for a restatement of words and phrases in other words. Frequently such questions deal with unusual words and phrases.
    a. What is a ghetto?
    b. In passage III, what does "In the face of what we remember" mean?
    c. In the first paragraph who is "they"?
6. Inference about specific elements. Usually these questions refer to a specific element and require an inference about that element. The inferences may be very simple and may appear to be calling for directly stated facts. Usually an inference is involved, however, somewhere in the phrasing of the question.
    a. Were there just bad things he remembered?
    b. Why do Gus and Bigger wish to pilot a plane?
    c. Do you think the boys thought that Negroes were not treated fair in jobs and housing?
7. Non-directed comparisons. These questions call for comparisons of the passages in very general terms, so general that the writer need not have read the passages to ask the question.
    a. Compare the three passages. Tell what they mean.
    b. Are the ideas of the stories similar? Different? Explain your answers.
    c. Are the difficulties the same in each story? Why or why not? Explain referring to the above question.
8. Main idea. Questions in this category show a recognition that a passage has a main idea.
    a. What are the main ideas of the stories?
    b. What point or idea is shown in this poem?
    c. What problems of the Negro does the author write mostly about?
9. Purpose and effect. These questions inquire about either the purpose of the author or the effect of the passage on its audience. Since these questions seemed to be closely related, they were grouped together. If a question required an evaluation of effectiveness of one passage in relation to the others, it would be classified in category 12 or 18, depending on the specificity of the question.
    a. What is the purpose of each individual author?
    b. Do all three writers have the same purpose in mind? If so, what is it?
    c. How did reading this passage effect you emotionally?
10. Point of view. Questions in this category attempt to get at the biases, feelings and attitudes of the author.
    a. Was the author in passage I biased? If so, in what way?
    b. On the basis of the authors' viewpoints, which, if any, of the selections might have been written by a white?
    c. Which of the three presents the most bitter viewpoint? The least bitter?
11. Identification of proof, solution, etc. These questions usually inquire about the evidence offered by an author in support of conclusions, solutions offered for stated problems, or explanations of some kind.
    a. What evidence does the author offer to support his idea that negroes have poorer housing than whites?
    b. What solution does each author offer, if any, to the negro problem?
12. Non-directed evaluation. These questions call for subjective evaluation of the passages, frequently in terms of personal reaction. No criteria for the evaluation are implied or required explicitly.

   a. Which passage got its point across the best?
   b. In your opinion which selection best brings out the problem of the negro more effectively?
   c. Which passage is most effective?

13. Inference about large elements. These questions require inferences about a large segment or the whole passage. This category because of its impinging on categories 2 and 6 caused nearly fifty percent of the disagreement between the classifiers. It is a very large category, embracing some questions which the researcher regards as so broad as to be useless and others which are extremely helpful. The questions included are usually stated in general terms and involve a general understanding of the passages.
    a. What do these three passages reveal about the status of the Negro?
    b. In "Puzzled" what does the author feel will happen to the negroes?
    c. Considering the Negro's situation, is there any indication of revolution in these passages?
14. Directed comparison. Questions in this category usually refer to a specific aspect of one passage and require a comparison of two or more passages in terms of that specific aspect. They usually reflect considerable insight on the part of the writer.
    a. How are the statistics quoted by Lomax borne out in the conversation between Gus and Bigger?
    b. What kind of man do you think Gus is? Bigger? Comparing this story to first one, do you think Gus and Bigger were the kind of non-whites that were mentioned in the first story?
    c. Are the facts of the first account shown by the other 2 passages? How?
15. Analysis of elements. These questions ordinarily refer to a specific element or quotation in one passage and examine that element in terms of the entire passage. Questions in this category are sophisticated and involve analysis of symbols, connotation, complex thematic relationships, etc.
    a. Why does Richard Wright use the airplane as a background to the conversation of Gus and Bigger? What does the plane symbolize?
    b. What is the significance of the author's using words like hell, brutal, and alarming?
    c. Why does the author underline Be patient?
16. Analysis of relationships. These questions are concerned with explicit or implicit ideological relationships within a single passage or in two or three passages. This category does not include simple questions about attitudes (e.g., What is the attitude of Gus and Bigger toward whites?) or questions about literary devices and techniques (e.g., How does the author make use of the airplane to tell about the boys?) The questions do reflect recognition of complex relationships between characters, between people and their environments, etc.
    a. Are the attitudes of the Negroes dependent upon their environment?
    b. In all three selections one institution is the basis for the poor conditions that negroes are in. Explain in detail. Why mostly just this one institution?
    c. How would the Negroes' attitudes towards white people differ in different cultural levels, and in places where there are more opportunities for advancement?

17. Technique. Questions in this category are concerned with the methods used by the authors. The questions frequently show a recognition of the different effects achieved by the use of fact, fiction, and poetry. They may call attention to tone, style, structure, and the use of particular images and connotation.
    a. How does each author make use of propaganda techniques? Which (technique) seems to be the most useful?
    b. Do you find techniques in the passages that aren't essential or even nearly so to a factual presentation?
    c. What are the major differences in the articles? Does the use of fact or fiction play an important part? North or South?
18. Directed evaluation. Questions in this category require evaluations and stipulate that criteria are necessary or imply the necessity for criteria forcefully. Sample question b, for instance, forces criteria implicitly. In order to improve the passages, it is necessary to evaluate them in terms of specific criteria and to cull out particular weaknesses in light of those criteria. For contrast see category 12.
    a. Which of the three passages seems to be the most effective while still achieving its purpose? What factors could be used to base effectiveness on in the passage you have chosen?
    b. How might you improve the passages?
    c. Are there any other devices which the authors could make use of to insure a more effective result? If so, what are they? If not, why not?

The Population

The population to which the test was administered consisted of three groups of ninth grade students at three suburban junior high schools--161 from Euclid Central, 75 from school B, and 116 from school C. Unfortunately, it was not possible to administer standardized tests to the students from all 3 schools. The investigators, therefore, worked with the test scores already available from the schools. Students at Euclid Central had taken the DAT and the California Reading Test. Students from school B had taken the SCAT and the STEP reading test. Students from school C had taken the NED test from which only a natural science reading score was available.

The scores of these tests were converted to standard scores and compared using the Z test. A comparison of the verbal reasoning scores on the DAT for students at Euclid Central and the SCAT scores for students at school B revealed a difference favoring school B at the .006 level of significance. Though this method of comparison has certain disadvantages, the significance of the difference between the two groups suggests that a real difference exists. When the reading scores of the same two groups were tested no significant difference was found. No ability or intelligence test scores were available from school C. When Euclid Central's California Reading scores were tested against the scores available from the NED of school C (Natural Science Reading), a difference appeared at the .05 level of significance in favor of school C. Under the circumstances (reliability of tests, etc.), however, this difference is probably not large enough to consider.

In summary, then, the students of school B involved in this study were significantly superior to the experimental group; the students of school C were inferior to the experimental group at the .05 level of significance, but the characteristics of the tests from which this difference was computed cast considerable doubt upon the value of this figure.

Results

The question categories as a whole may be divided into two major groups, those which are essentially irrelevant to analysis of the passages (categories 1-3) and those which are relevant (categories 4-18). As the graph on page 35 indicates, students from Euclid Central (school A) wrote a smaller percentage of irrelevant questions than did students from either school B or school C. On the other hand, the Euclid Central students wrote a larger percentage of questions in every relevant category except categories 4, 6, and 14 than did the students of school B or school C.

The relevant categories may be further subdivided for analysis. Categories 4, 5, and 6 all reflect rather simple reading skills. The questions of category 4 which call for identification of specific information in the texts are comparable to the simple recall questions which so often take the place of more useful inference questions in class discussions and on tests. The questions of category 5 reflect recognition of unusual words and phrases. Those of category 6 require simple inferences about specific elements of the passages. Only 18.2% of the questions written by Euclid Central students fall into these three categories, while 35.8% and 30.9% of the questions written by the students of schools B and C respectively fall in these categories.

Categories 9 (author's purpose), 10 (author's point of view) and 11 (identification of solution or proof) contain questions which are very important to the analysis of the passages. 11.1% of the questions written by Euclid Central students fall into these three categories, while only 2.5% and 3.3% of the questions written by the students of schools B and C respectively fall into these categories.

Categories 12 and 18 contain questions concerned with evaluation of the passages. Of the questions written by Euclid Central students 3.3% were evaluative, while 0.7% and 0.8% of the questions written by students of schools B and C respectively were evaluative.

To the investigators two of the most significant categories were 15 and 17. The 9 teachers who ranked the categories agreed that category 17 was highly significant and ranked it 18. They ranked category 15 only in twelfth place, still in the upper third, however. The investigators felt that the questions of category 15 were important because they dealt with specific relationships in the language and structure of the texts. 4.1% of the questions of Euclid Central students were classified in category 15 while 1.9% of the questions written by students at each of the other schools belonged in this category. Category 17 (questions dealing with an author's technique in presenting his material) contained 8.6% of the questions written by Euclid Central students but only 2.9% of the questions written by school B students and only 0.9% of the questions written by school C students.

The table on page 36 ranks the categories according to how frequently they were used. It also includes the cumulative per cent for each school and contains a column including the same information for all the students combined. The column on the far right (labeled range) indicates the inclusive distance between the school using the category most often and the school using the category least often. These ranges correspond to the category numbered in the column for "all students."

Graph 1

Percentage of Student-Asked Questions

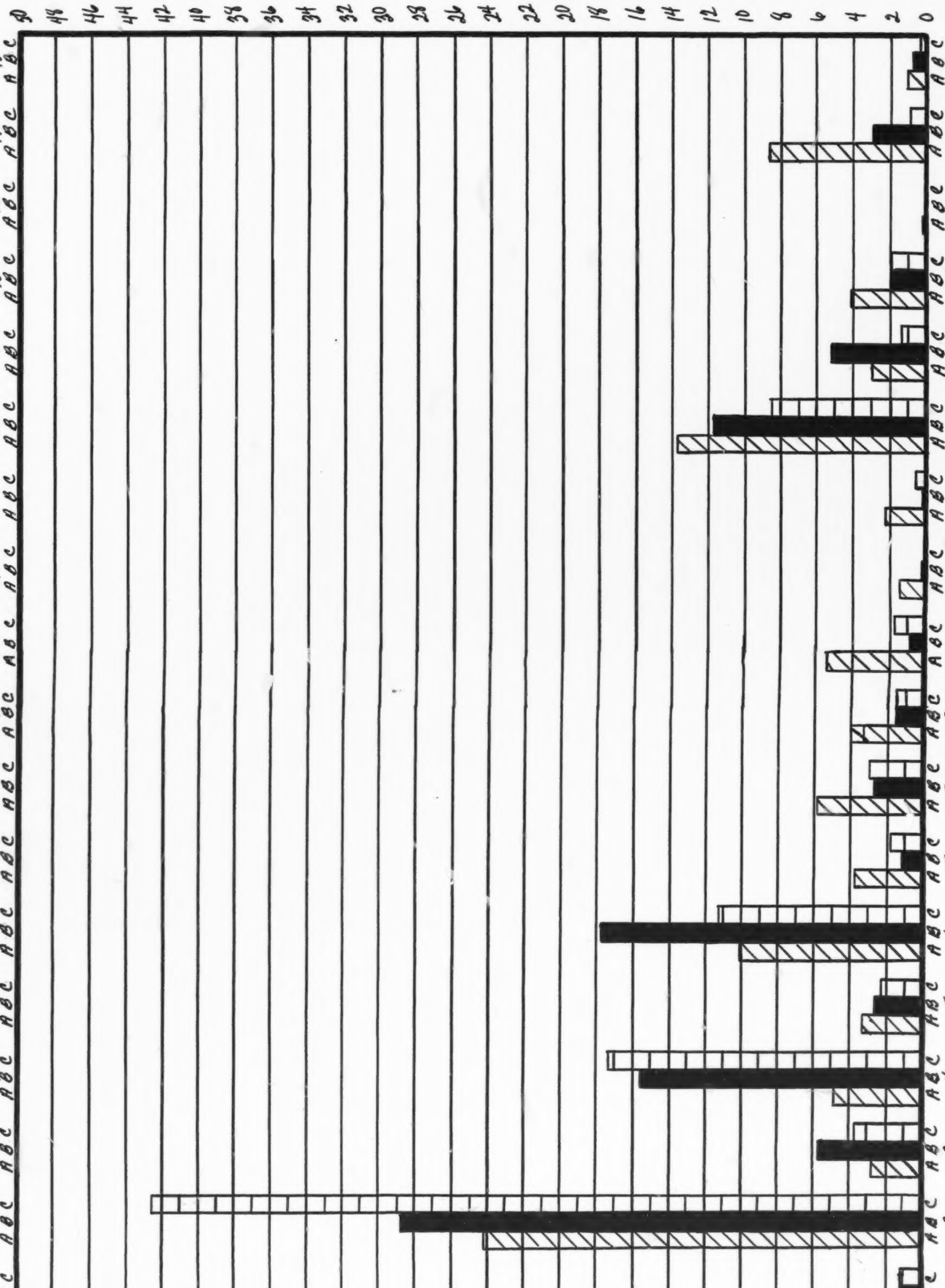


Table 1
Use and Rank of Question Categories

Euclid Central			School B			School C			All Students					Range
Rank by %	%	Cum %	Rank by %	%	Cum. %	Rank by %	%	Cum %	Rank by %			%	Cum. %	
									deviation from ranker's ranking		deviation from investigator's ranking			
2	.243	.243	2	.287	.287	2	.426	.426	1	2	1	.301	.301	1
13	.136	.379	6	.177	.464	4	.174	.600	3	6	4	.120	.421	2
6	.100	.479	4	.156	.620	6	.113	.713	13	13	10	.115	.536	3
17	.086	.565	13	.117	.737	13	.085	.798	1	4	0	.110	.646	6
8	.059	.624	3	.056	.793	3	.037	.835	13	17	12	.051	.697	11
10	.054	.678	14	.052	.845	8	.029	.864	0	8	2	.043	.740	4
4	.049	.727	17	.029	.874	5	.022	.886	3	3	4	.038	.778	9
9	.042	.769	8	.026	.900	15	.019	.905	7	10	2	.034	.812	9
15	.041	.810	5	.025	.925	7	.019	.924	3	15	6	.031	.843	3
7	.037	.847	15	.019	.944	10	.017	.941	3	14	4	.031	.874	7
5	.033	.880	9	.015	.959	9	.015	.956	1	9	2	.029	.903	4
14	.030	.910	7	.012	.971	14	.014	.971	4	5	7	.029	.932	5
3	.027	.937	1	.012	.983	1	.012	.982	6	7	6	.027	.959	4
12	.023	.960	10	.009	.992	17	.009	.991	5	12	2	.013	.972	3
11	.015	.975	18	.006	.998	12	.005	.996	14	1	14	.013	.985	4
1	.012	.987	12	.001	.999	18	.003	.999	-	11	5	.008	.993	3
18	.010	.997	11	.001	1.000	11	.001	1.000	0	18	1	.007	1.000	2
16	.002	.999	16	.000		16	.000		4	16	2	.001	1.001	1

Table 2

Rankers Evaluations of Categories

Investigator's Ranking	Descriptive Title	Total assigned by 9 rankers	Average	Range of Rankings	Rankers' Ranking	Deviation from Investigator's Ranking
18	Directed evaluation	128	14.222	9-17= 9	17	1
17	Technique	132	14.666	12-16= 5	18	1
16	Analysis of relationships	112	12.444	4-17=14	14	2
15	Analysis of elements	88	9.777	1-13=13	12	3
14	Directed comparisons	104	11.555	2-17=16	13	1
13	Inference-larger element	121	13.555	9-17= 9	16	3
12	Non-directed evaluation	83	9.222	3-15=13	9	3
11	Identification of solution or proof	Developed after ranker's work had been done				
10	Author's point of view	114	12.666	5-15=11	15	5
9	Author's purpose	86	9.555	2-15=14	10	1
8	Main idea	68	7.555	6-10= 5	6	2
7	Non-directed comparisons	77	8.555	4-15=12	7	0
6	Interpretation of specifics	62	6.888	2-11=10	5	1
5	Translation	79	8.777	5-13= 9	8	3
4	I. D. of specifics	36	4.000	1- 7= 7	3	1
3	Outside knowledge	37	4.111	1- 9= 9	4	1
2	Irrelevance	26	2.888	2- 6= 5	2	0
1	Bias	19	2.111	1- 5= 5	1	0

From both the graph and the table it is apparent that students from the experimental school (Euclid Central) are more diversified in the kinds of questions they ask. For school C, two categories account for 60 per cent of the questions; for school B, three categories; and for Euclid Central, five categories. Likewise, to include 75 per cent of the students' questions only four categories are necessary for school C; five for school B; but eight for Euclid Central.

It is also interesting to notice the groupings into which the categories fall when considering the distance between contingent categories. For all three schools the four most used categories fall together. The difference between schools is apparent in the moderately used categories--for Euclid Central, ten categories; for school B, five categories; for school C, two categories. Of course, the least used categories indicate the same difference--for Euclid Central, four categories; for school B, nine categories; and for school C, twelve categories. Students at Euclid Central show more variety in the kinds of questions they ask.

Another indication of difference between the schools is the range of ranking which a category received according to its percentage of usage by the three schools. For example, category 17 shows the greatest ranking range from fourth most used by Euclid Central, to seventh most used by school B, to fourteenth most used by school C. Here school C shows a wide deviation from the other two schools. Since the investigators and the rankers agree that category 17 includes excellent questions (investigator's rank--seventeenth; ranker's rank--eighteenth), it would seem safe to conclude that the students of school C are less sophisticated in their recognition of this aspect of literature. (Author's technique)

Euclid Central's students deviated from schools B and C (ranking thirteen, five and five respectively) in their use of category three (evaluation on the basis of outside knowledge). Again both the investigators and the rankers agreed that these questions are poor. (Rankings--third and fourth respectively) The low occurrence of this category among Central's students suggests that their focus, at least in this respect, is better than that of the other two schools.

Category ten (author's point of view) shows the same range of nine as does category three. However, since the three schools vary approximately the same (Central--6; school C--10; school B--14), it is difficult to draw conclusions. (This category also showed the greatest difference between investigator's ranking and ranker's ranking.)

Conclusions

This study leaves much to be desired. As more specific criteria are developed to distinguish the categories, the reliability of the categorization of questions can be improved. Likewise, as criteria are specified, the ranking of the categories can be made more reliable. It should be noted that the rankers were forced by their instructions to use a linear scale. As criteria are specified, it may be possible to develop a multi-dimensional model of far greater precision and reliability than this forced linear model. Finally, the abundance of information can be more adequately evaluated with the application of more sophisticated statistical techniques than those employed up to this point.

Yet these weaknesses are incentives, because even with the inadequacies, the testing technique has implications of considerable interest. If rankings can be established with high reliability, then this testing device not only makes it possible to diagnose student weakness, but also implies criteria for teaching strategies. It also focuses on the major problem of evaluation in English curriculum since it allows for creativity in formulating divergent questions, and yet gives fairly rigorous measures of those questions. And in spite of these weaknesses, even at its present state of sophistication, it makes possible the measurement of student achievement. For it can be said from the partial analysis of data recorded in this report that the students of Euclid Central vary from the students of the two control schools in their ability to formulate divergent questions about literature.

The Instrument

DIRECTIONS: Read the three passages. Write twelve questions that will help another person in comparing the passages. This is a test. Your questions will be evaluated on the basis of their quality.

Passage 1.

Housing and job discrimination are the major barriers faced by Negroes outside the South. The disturbing results of these barriers are evidenced by the fact that the income of the average Negro family is only 55 per cent of that of the average white family; when it comes to housing, although Negroes comprise 11 per cent of the population, we are restricted to 4 per cent of the residential area. And the residential areas for Negroes are, by and large, Negro ghettos; this leads directly to de facto school segregation. As of the mid-1950's, 74 per cent of the Negro population of Chicago was restricted, by practice more than by law, to six community areas. The situation in Los Angeles is about the same. There was considerable premature rejoicing in Los Angeles when the 1956 Federal Housing Administration report showed that the nonwhite occupancy of dwelling units had increased more than the nonwhite population in the past five years. On the surface it appeared that progress had been made, that nonwhite areas were being opened to Negroes. Then came the brutal facts behind the report: the increase in nonwhite occupancy had been brought about by Negroes acquiring formerly all-white property strips. The white families had moved out; thus there had been no break in the segregation pattern. The same trend is evident in New York City, where there is every promise that by 1970 the larger part of Manhattan Island will be a non-white ghetto.

The effect of this residential segregation is alarming. The Chicago Urban League has argued and documented the following disturbing facts:

First, although housing available to the Negro is poorer than that available to the white applicant, the rents charged Negroes are nearly as great as those paid by the whites. This, coupled with job discrimination, means that Negroes can only acquire housing by "doubling up," many families sharing an apartment unit. And here is the root of Negro family breakdown and crime.

Second, there is a direct correlation between housing discrimination and general community health. Chicago Negroes are 20 per cent of the population, yet they account for 33 per cent of the city's tuberculosis. City health officers have certified that this high TB rate is due to improper diet and poor sanitation. Referring to the 1956 polio epidemic that hit Chicago, the Chicago Public Health Service said: "...As the (polio) outbreak progressed, high rates developed only in those areas of the city characterized by a particularly dense population, a low socio-economic status and a high proportion of nonwhites." When the final sad total was in, Negroes, 20 per cent of the population, accounted for 61 per cent of the polio. And the hardest hit were the children under ten years of age.

From The Negro Revolt, by Louis E. Lomax, copyright 1962, Harper & Brothers, New York. Reprinted by permission of the publisher.

Passage II.

"Kinda warm today."

"Yeah," Gus said.

"You get more heat from this sun than from them old radiators at home."

"Yeah; them old white landlords sure don't give much heat."

"And they always knocking at your door for money."

"I'll be glad when summer comes."

"Me too," Bigger said.

He stretched his arms above his head and yawned; his eyes moistened. The sharp precision of the world of steel and stone dissolved into blurred waves. He blinked and the world grew hard again, mechanical, distinct. A weaving motion in the sky made him turn his eyes upward; he saw a slender streak of billowing white blooming against the deep blue. A plane was writing high up in the air.

"Look!" Bigger said.

"What?"

"That plane writing up there," Bigger said, pointing.

"Oh!"

They squinted at a tiny ribbon of unfolding vapor that spelled out the word: USE... The plane was so far away that at times the strong glare of the sun blanked it from sight.

"You can hardly see it," Gus said.

"Looks like a little bird," Bigger breathed with childlike wonder.

"Them white boys sure can fly," Gus said.

"Yeah," Bigger said, wistfully. "They get a chance to do everything."

Noiselessly, the tiny plane looped and veered, vanishing and appearing, leaving behind it a long trail of white plumage, like coils of fluffy paste being squeezed from a tube; a plume-coil that grew and swelled and slowly began to fade into the air at the edges. The plane wrote another word: SPEED...

"How high you reckon he is?" Bigger asked.

"I don't know. Maybe a hundred miles; maybe a thousand."

"I could fly one of them things if I had a chance, "Bigger mumbled reflectively, though talking to himself.

Gus pulled down the corners of his lips, stepped out from the wall, squared his shoulders, doffed his cap, bowed low and spoke with mock deference:

"Yessuh."

"You go to hell," Bigger said, smiling.

"Yessuh," Gus said again.

"I *could* fly a plane if I had a chance," Bigger said.

"If *you* wasn't black and if you had some money and if they'd let you go to that aviation school, you *could* fly a plane," Gus said.

For a moment Bigger contemplated all the "ifs" that Gus had mentioned. Then both boys broke into hard laughter, looking at each other through squinted eyes. When their laughter subsided, Bigger said in a voice that was half-question and half-statement:

"It's funny how the white folks treat us, ain't it?"

"It better be funny," Gus said.

"Maybe they right in not wanting us to fly," Bigger said. "'Cause if I took a plane up I'd take a couple of bombs along and drop 'em sure as hell...."

They laughed again, still looking upward. The plane sailed and dipped and spread another word against the sky: GASOLINE....

"Use Speed Gasoline," Bigger mused, rolling the words slowly from his lips. "God, I'd like to fly up there in that sky."

"God'll let you fly when He gives you your wings up in heaven," Gus said.

From Native Son, by Richard Wright, copyright 1940, Harper and Brothers, New York. Reprinted by permission of the publisher.

Passage III.

Puzzled

Here on the edge of hell
Stands Harlem--
Remembering the old lies,
The old kicks in the back,
The old, Be patient,
They told us before.

Sure, we remember.
Now, when the man at the corner store
Says sugar's gone up another two cents,
And bread one,
And there's a new tax on cigarettes--
We remember the job we never had,
Never could get,
And can't have now
Because we're colored.

So we stand here
On the edge of hell
In Harlem
And look out on the world
And wonder
What we're gonna do
In the face of
What we remember.

- Langston Hughes

From Selected Poems, by Langston Hughes, copyright 1959, Alfred A. Knopf, Inc., New York. Reprinted by permission of the publisher.

A STANDARDIZED TEST

The Center also developed a more traditional standardized multiple choice test for evaluating the curriculum. Under an amendment to the original proposal, 13 English teachers met for a 6 week workshop in the summer of 1964. After training in the Demonstration Center curriculum and the process of writing test items, the participants wrote test items which were pooled into two trial test forms, administered to summer school students, and submitted to an item analysis and reliability measure. This process completed the program of education for the participants in the workshop.

To complete the development of the standardized tests, the two forms were revised on the basis of the item analysis and reliability measure. The revised test was administered to selected students of two schools as control groups and to the entire student body of the experimental group, Euclid Central Junior High School. Again the investigators proceeded with item analysis and reliability measures. This description indicates the present state of this evaluation.

Still to be completed are 1) the comparisons of the experimental groups with the control groups on standardized tests and on the test devised by the center, 2) determining the results of this measure of evaluation and the conclusions which can be drawn from those results.

The complete report will be submitted under separate cover at a later date.

EVALUATION OF THE DEMONSTRATION CENTER ACTIVITIES

In order to evaluate the major activities of the Demonstration Center, questionnaires were mailed to conference participants in late May of 1964 and in late May of 1965. Thirty-seven per cent of the questionnaires were returned in 1964. The 1965 questionnaire was divided in two parts, the first of which could be filled out very rapidly, the second of which took more time to answer. Thirty-seven per cent of the first parts were returned, and 21 per cent of the second parts were returned.

Out of over 500 questionnaires returned, only 7 were negative. Interestingly enough, 2 of those were from teachers in Euclid, one a junior high school teacher. This teacher stated that she had heard a Euclid Central teacher comment that a work was used to study a theme, while a Western Reserve professor had said that the theme was merely a springboard to the study of the work as a whole. This "kind of contradiction in philosophy," she said, led her to question whether the Center had "any philosophy at all." This was an interesting comment in view of the fact that the Demonstration Center had emphasized 1) the importance of allowing the study of an idea to illuminate a work, 2) the importance of allowing the total study of a work to illuminate an idea, and 3) the importance of studying a work and a theme or idea in a way that would illuminate other works read by the student. Two other observers, the husband a supervisor of student teachers, the wife a high school English teacher, reported that the students they observed were "not emotionally involved in the subject matter." This statement was made in reference to the conference entitled Language Structures. A fourth observer commented as follows: "The conference reinforced my opinion that our goal should be the development of the ability to do individual investigation. The conference also, on the negative side, convinced me that discipline in the classroom is the first step to learning and is indispensable." A fifth observer in answer to the question, "How did the conference affect the tenchiques you use in the classroom?" said, "It has not! I did not see anything new or different with reference to techniques at the conferences." A sixth observer suggested that the Center include the "Christian philosophy of hope" in its curriculum.

The vast majority of comments, however, were positive. Teachers, supervisors, and instructors found the conferences beneficial and inspiring. The following comments are typical.

From secondary teachers:

1. "Thank you for doing something new and creative in the junior high."
2. "My philosophy has changed from short range, subject matter goals to long range objectives in which the English curriculum will help provide concepts which will enable these students to meet an unknown world, become critical readers and develop the ability to think objectively. My philosophy changed from "telling" the students what they should know to guiding them through the inductive method to finding the concepts themselves. Formerly, I had presented so much material with hopes that so much would 'sink in.'"
3. "I examined my method vs. your method. I compared both and changed some of my methods."
4. "Those teachers in our department who visited the Demonstration Center came back to teaching very much excited about what they had seen and were eager to work to improve our department. What we observed at Euclid has given us a goal to strive for.
5. "It (the conference) tended to strengthen my beliefs and encouraged me to improve my present methods. Ideas I had not thought about were presented, and I appreciate seeing another way to approach my problems."
6. "Made me realize more than ever before 1) the necessity of sequential, unified curricula--or core studies, 2) the values of having enthusiastic, cooperative teachers who apply their in-service training."
7. "I really began to see that by old courses of study, we had achieved an organization which did not provide enough reinforcement and concentrated skills to average students. I now see the rationale behind the ideas in use here. I attended a conference in 1963-64 where I saw fabulous teaching of a creative approach to poetry writing--I've copied it somewhat--and it works."
8. "It made me realize that I can do more than I have been doing."
9. "The conference gave me backing when presenting my plan of approach to the board of education. As a result, I was given a very liberal budget and complete freedom in my attempt to begin a modified program in our high school."

From college teachers:

1. "I benefited much by the organization of the conference. All sections and sessions were so arranged that every conferee could attend each one of them. Likewise, the enthusiasm of all the participating professors and teachers was extremely high; I returned greatly inspired and greatly enriched in my ideas about the teaching of reading in the

junior high school. I have given several addresses to large groups in which situations I would draw with great benefit from the ideas received in your workshop."

2. "I found that it reaffirmed my belief in the value of inductive teaching and influenced my further application of the method in my college classes."
3. "Yes. In general, I plan to follow the suggestions of unit construction for course in freshman English for superior students. I was invited to speak to the Macon County English teachers shortly after I returned to Alabama from Cleveland. At the meeting I discussed my conference experiences and answered questions raised. There were about forty members of the group present. I chose my own subject, 'Something is happening in English,' and talked primarily about the lectures on grammar and the classroom activities."
4. "The conference surely served to reinforce my belief in the inductive approach to English. My belief in the value of the concept centered curriculum was reinforced."

From supervisors:

1. "The conferences reinforced my philosophy of English instruction and curriculum in this manner: The importance of involving the pupil at his interest and ability level in the work was projected so forcefully at the Demonstration Center that it enabled visitors to leave with a real sense of dedication to the principles presented.

   "These conferences enabled us to change our direction from a course-centered approach to Language Arts to a pupil-centered approach.

   "There is no better way to summarize what the Demonstration Center has achieved in this direction than by repeating a statement made by one of the visitors: 'You really teach pupils to think.'"
2. "The experience underscored the wisdom of integrating composition with literature, of building student learnings on the unit base, and the necessity for careful guidance in the teaching of composition. My understanding of unit study was extended and enriched."
3. "I appreciated the opportunity of observing the classes and participating in the discussions on curriculum improvement and techniques of teaching. The material is excellent. We have need in Ohio for such demonstration centers."
4. "This conference fortified my belief that reading, composition and syntax are or should be taught in such a way that the student becomes aware of the subtle interrelationships of the preceding triad. It also confirmed my conviction that junior high students can read thought-provoking materials, and that they can and do write creatively and logically. Finally, the conference provided concrete evidence that teachers can find a way to show students how to write."

Since the two questionnaires from 1964 and 1965 were different in form, for the sake of convenience only, the responses to the 1965 questionnaire will be analyzed in detail.

Three hundred twenty-five participants returned Part I of the 1965 questionnaire. The responses to the first two questions are graphed on pages 50 and 51.

On question one, which rates the Center's conference activities and materials against those of other conferences, well over 50 per cent of the respondents rated each of the items at four or better. Slightly over 80 per cent of the respondents rated the unit materials from four to five. About 35 per cent rated unit materials at five. Only four people rated unit materials below three. Only about 7 per cent rated discussion groups and bulletins below three. Eleven per cent rated conference speakers below three. Some 16 per cent, however, rated class observations below three.

On question two, which rates the various aspects of the Center's conferences against one another, respondents ranked unit materials as most beneficial, followed by discussion groups, class observations, conference speakers and bulletins in that order. Ninety-three per cent ranked the unit materials at three or better. Eighty-one per cent ranked the discussion groups at three or better. About 68 per cent ranked the class observations at three or better, 66 per cent ranked the speakers at three or better, while 62 per cent ranked the bulletins at three or better.

These results are about what the staff had expected. By wide margins participants found the unit materials and discussion groups most beneficial. The unit materials are useful and practical. They attempt to suggest to the teacher specific materials and techniques for approaching specific problems. The discussion groups usually focused on specific problems, operated inductively much of the time, and in general gave participants an opportunity to express themselves and raise questions which particularly bothered them. The conferences would not have been complete without the speakers, bulletins, and class observations, however. Each performed an important function. The speakers lent authority to the conferences. The bulletins provided an overview of the whole program, and the classroom observations provided proof that the curriculum was actually in use.

In general, answers to the third question of Part I are typified by the responses recorded above.

The following includes the questions and a summary of responses for Part II of the questionnaire. Two hundred five people returned this part of the questionnaire by June 5, 1965. Since many of the participants listed several answers in various categories, and some left questions unanswered, total answers may exceed or fall below number responding.

Question 1. How did the conference(s) change or reinforce your philosophy of English instruction or curriculum?

Approving reactions:

Personal philosophy of English reinforced	69
Saw new and stimulating approach to English	55
Approval of thematic unit curriculum	47
Approval of inductive teaching techniques	29
Approval of literature as curriculum base	28
Re-evaluation of own teaching planned	23
Saw English taught with emphasis on critical thinking	20
Approval of grouping in the classroom	20

Approval of emphasis on reading	16
Approval of effective use of linguistics	15
Approval of new approaches to composition	13
Approval of material adjusted to students	10
New interest in remedial reading	6
Approval of wide range of material	2
Disapproving comments:	
Disapproval of grouping students in class	9
Problems of coordination with high school	7
Traditional grammar preferred	5

Question 2. How did the conference(s) affect the techniques you use in the classroom? (List specific techniques.)

Techniques used (this year):

New approaches to composition tried	65
Use of small groups in classes	61
Adopted thematic unit approach	37
Tried inductive teaching methods	31
Placed new emphasis on reading	27
Used structural linguistics	23
Models used for teaching poetry	19
Material adjusted to level of students	19
Use of new material, beyond texts	17
Used study guide questions	10
Issued student publications	4
Tests calling for analysis given	3

Question 3a. Have you used any of the Demonstration Center materials? (List materials used.)

Responses:

Yes	86
Not yet	54
No	29
Modified	11

A wide range of units was listed. Most used were materials on Semantics, Epic and Mythic Hero, Linguistics, Poetry and Satire. All materials were not available at all conferences, and participants were not equally acquainted with all units.

Question 3b. Please evaluate the effectiveness of the above materials.

Responses:

Excellent	98
No comment yet	31
Substituted available materials	8
Need revision	6

Comments:

High student interest and flexibility were most frequently mentioned by those who had used Demonstration Center materials. Bibliographies and study guides were found helpful, and many mentioned that the approach developed critical thinking in the students.

Some teachers were unable to blend Demonstration Center materials into a rigid and overcrowded curriculum; some felt there was conflict with high school programs; five people felt some of the reading was too mature for junior high school students.

Question 4. Have you written any materials based on the philosophy and methods presented at the Demonstration Center? (List materials developed.)

Responses:

No	105
Not yet	44
Yes	20

Materials developed by teachers who had attended the conferences grew out of their own needs, ranging from syntax and language study to units titled Handicaps, Evil and Struggle and Success.

Question 5. Do you plan to create materials in the near future? (List general plans.)

Responses:

Yes	83
Not yet	36
No	33
This summer	21

Teachers were working on an individual basis in most instances, but in fifteen schools general curriculum revision was in progress based on the Project English Demonstration Center materials.

Question 6. What opportunity have you had to disseminate conference ideas and materials to other people in your school system?

Responses:

Ample opportunity	129
Very little	24
None	10
Not yet	8

Almost all of the conference participants indicated ample opportunity to report on the conferences attended through teachers' meetings, reports to administrations, and informal discussions. Most of those who listed little opportunity to communicate added that they had attended the last conference.

Question 7. What problems have you encountered in attempting to present information to others?

Responses:

No problems	38
Lack of time for interchange of ideas	35
Traditional administration	29
Traditional teachers	22
Others lacked interest	19
Existing texts required	8

Participants listing no problems spoke of enthusiasm aroused, and widespread use of Demonstration Center materials.

Question 8. What problems have you encountered in attempting to instigate new methods or materials in your classroom? department?

Responses:

Major obstacles --	
Traditionalism	38
Lack of preparation time	27
Rigid curriculum	21

Also listed--lack of space, lack of money, lack of library facilities, oversized classes, and inertia of others.

Question 9. Did you encourage others to attend the Demonstration Center?

Responses:

Yes	110
No	28

Comments: Many of those who answered, "No," added that they had attended the last conference and asked about the possibility of more conferences next year.

Responses of participants were overwhelmingly favorable to the philosophy and teaching techniques of the Demonstration Center. In their answers to questions, they expressed fresh enthusiasm for teaching, willingness to study and experiment, and eagerness to communicate their discoveries to colleagues. Such statements as the following were numberous: "whole new outlook towards student and teaching," "you have shared magnificent material with me,""tremendously effective (materials)--well worth the money spent in developing them."

Teachers who were not free to incorporate new materials into a rigid curriculum wrote of trying new classroom techniques such as grouping children, adjusting reading material to student level, and experimenting with inductive teaching. Group writing of composition and use of models came in for warm praise.

Conference participants showed willingness to question traditional methods in such comments as: "made me more uncertain about the teaching of traditional grammar," "poetry to be taught year round rather than in one too-compact unit,""taught me that formal grammar study is of little benefit," and "more of an emphasis on levels and using grouping." Twenty-three teachers reported teaching linguistic units before June 1965.

Honest reservations were mentioned by some participants, such as problems of coordinating these materials with high school programs, of difficulty of some material for junior high students, and questions about effectiveness of the program in terms of later achievement.

A Hudson, Ohio, teacher reported: "I am always asked, 'Do these methods work better than the ones we are using? Do they produce more able students?' I can't answer this."

Seventeen teachers went home and added new material to supplement required texts. One typical response was the following: "I began to notice and collect materials applicable to Project English units...for the processes of teaching that you have presented, materials will never be lacking. That is good." Fifteen school systems reported widespread curriculum revision based upon the materials and philosophy of the Project English Demonstration Center. Dr. Leonard Freyman, the supervisor for English at Cleveland Heights, a large metropolitan school system, reported as follows: "The Demonstration Center program, during the first year, motivated us to develop a complete pilot program, thematically conceived, for our 10th, 11th, and 12th grades... and this summer we plan to develop tentative outlines along the thematic or conceptual approach for our English program in grades 7-9." Solon High School, as reported by Marilyn Brock, teacher, is revising its program. "We believe the thematic approach is valuable and have modified our curriculum to incorporate it on 9th and 10th grade levels. We are expanding to include this approach for grades 11 and 12 next year." From Falls Church, Virginia: "We plan to follow a concept approach...This conference definitely reinforced our ideas and should help us in future planning." Geauga County Board of Education supervisor, David Koontz, reported: "One school in our County is planning a summer of curriculum revision based upon what is being done at Euclid Central"...adding, "It forced me to re-examine some of my traditional attitudes toward English instruction." Catherine Morrison, Department Chairman, Norwood

High School (Ohio) wrote: "We are developing a new curriculum, grades 7 to 12, and intend to use many of your materials." She continues, "The program at Project English put grammar into focus as a tool and not an end for the average pupil, and emphasized composition as communication and self expression." From Woodridge High School (Ohio), James Wilsford wrote: "We are going to completely revise our program and draw heavily on your ideas." Similar reports have reached the Demonstration Center by letter and word of mouth from school systems in New Jersey, New York, Michigan, and Wisconsin.

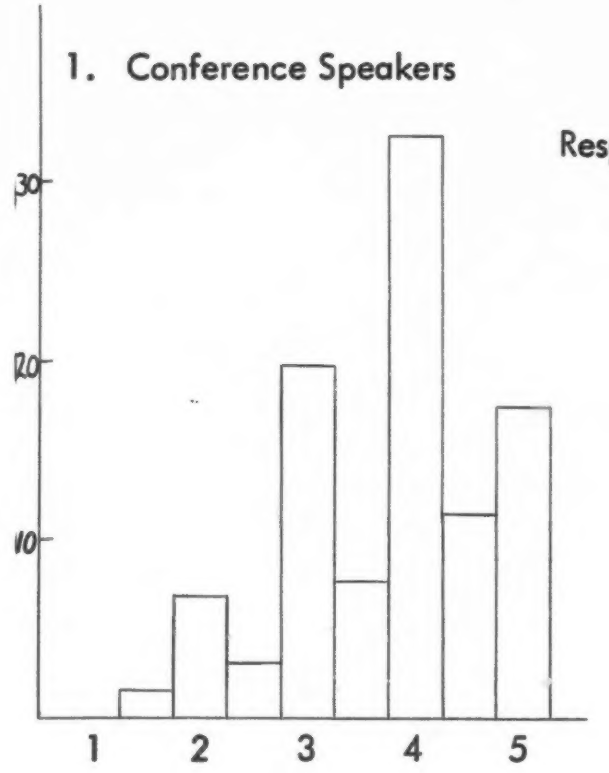
The staff has also been able to evaluate the success of its activities by the demand for the Center's materials (see publication and distribution of units pp. 5 to 6 .) and by the numerous favorable comments which have reached the Center through the mail. A quote from such a letter follows: "Dear Mr. Hillocks: The conference I have just attended at Euclid Central far exceeded my expectations in almost all respects. I appreciated the opportunity to observe classes, to hear from instructors who have developed and are using the materials, and to choose freely among the varied activities. You and your staff are to be commended for the very careful planning and the tremendous labor which went into those three days. Thank you also for the wealth of printed material provided for us. All in all, this conference has certainly been a highlight of my spring quarter travels."

In conclusion, then, it can be said that the two years of demonstration activities have been a stimulating, educational, and rewarding experience both for the Center's visitors and for the personnel of the Center.

APPENDICES

The following bulletin articles and teaching units are reprints of materials developed at the Demonstration Center. These are included to provide a sample of the Demonstration Center publications, outlined in the preceding section on Materials.

Graph 2
Responses to Question I


1. Conference Speakers

INSTRUCTIONS TO PARTICIPANTS:

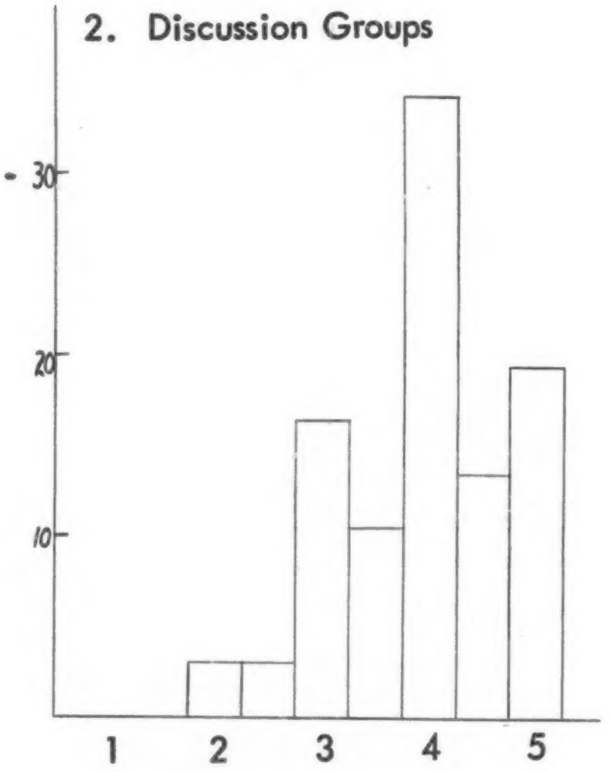
Place an X on the scale at the point which best indicates the value of an aspect of the Demonstration Center conferences in comparison to conferences or in-service training programs outside the Center.

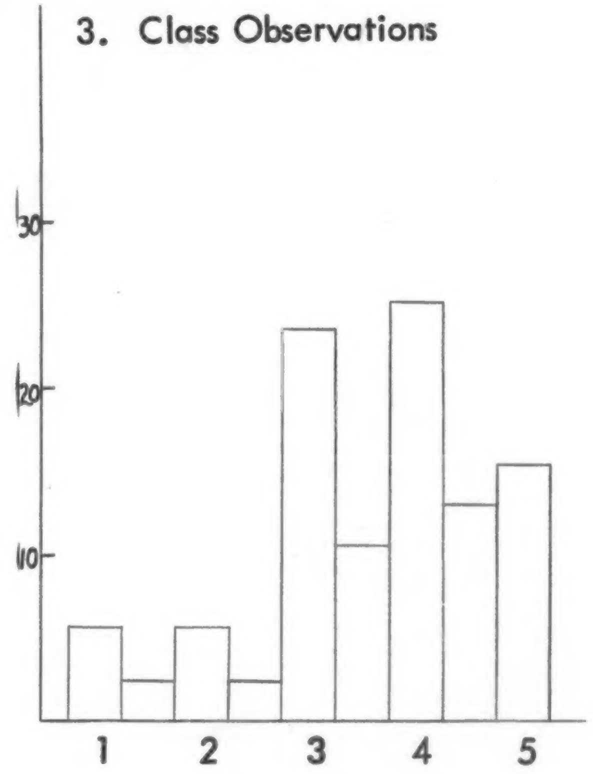
1 2 3 4 5

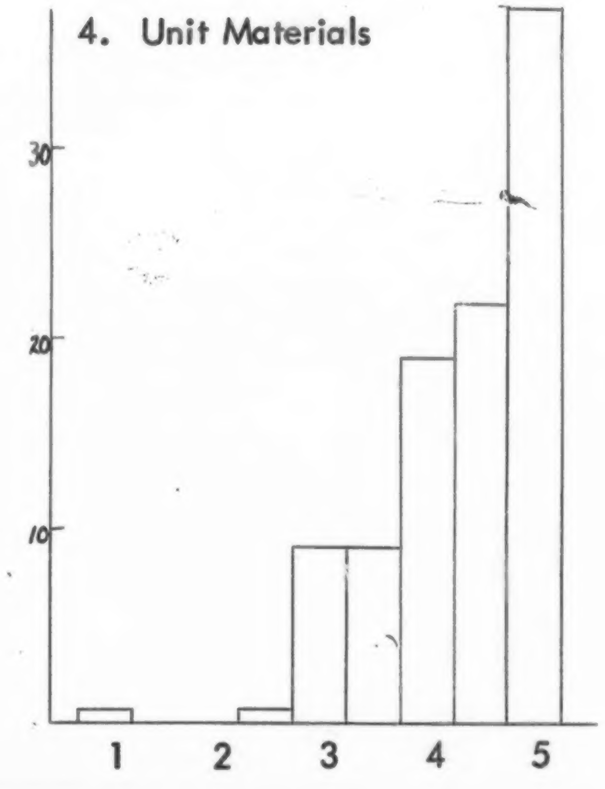
Not beneficial

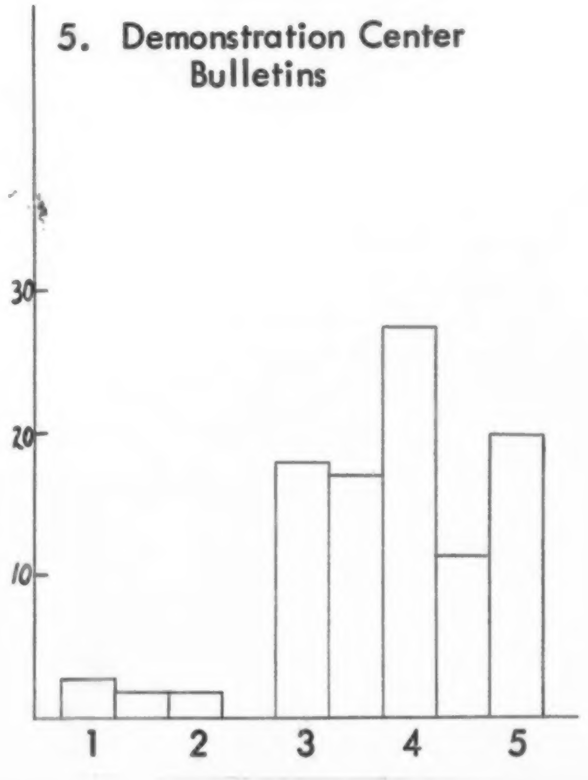
Extremely beneficial

The numbers to the left of each graph indicate the per cent of responses in the categories.


2. Discussion Groups


3. Class Observations


4. Unit Materials


5. Demonstration Center Bulletins

Graph 3
Responses to Question II

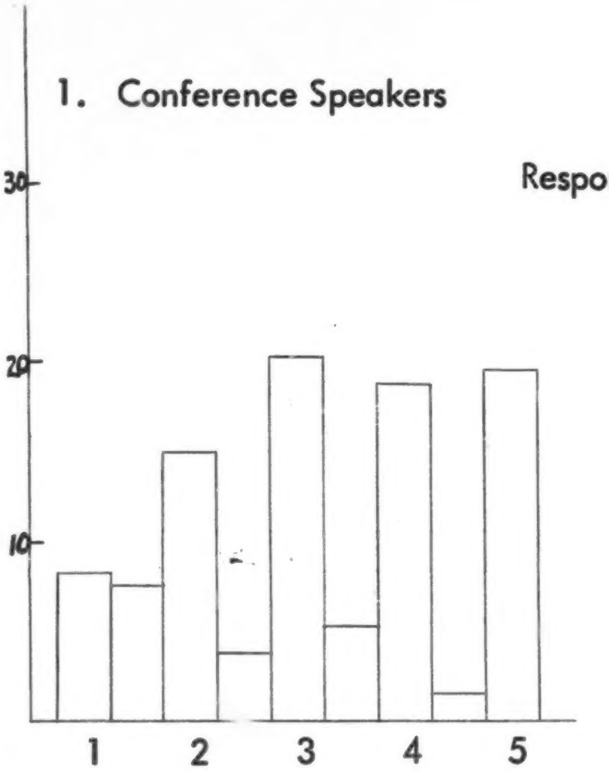
INSTRUCTIONS TO PARTICIPANTS

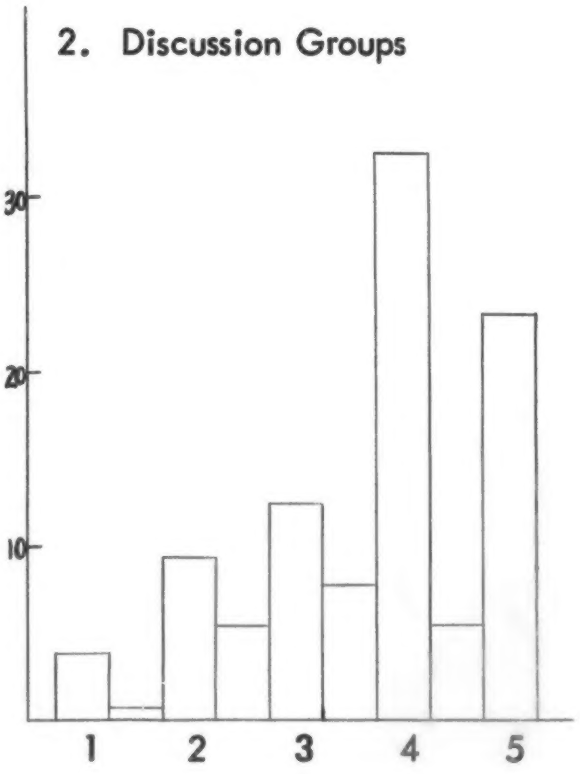
Place an X on the scale at the point which best indicates the value of each activity in relation to the other activities.

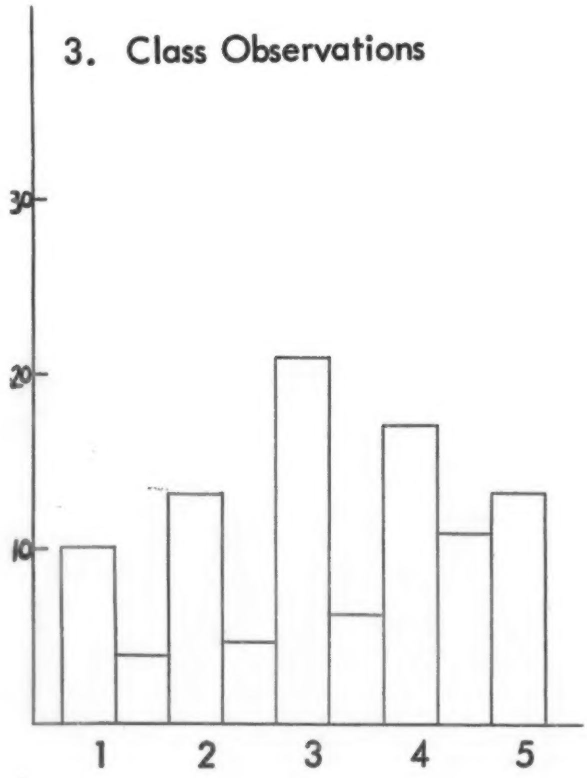
1 2 3 4 5

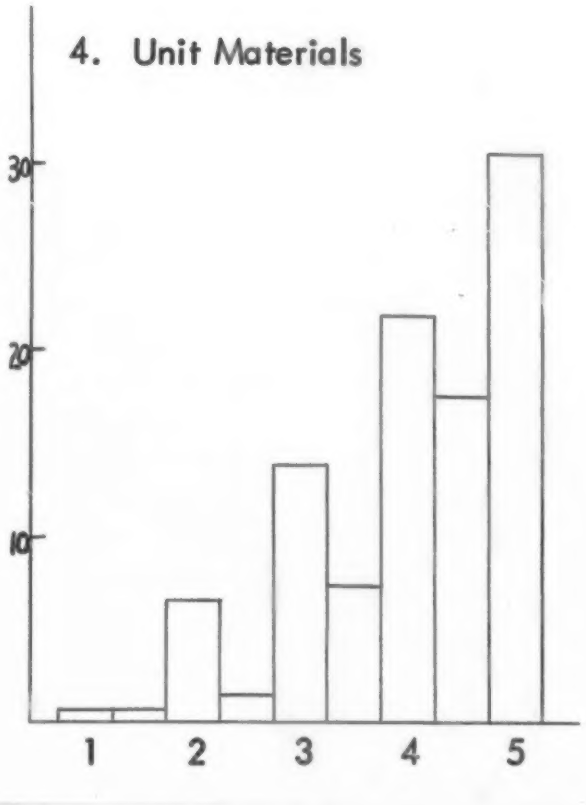
Not beneficial — Extremely beneficial

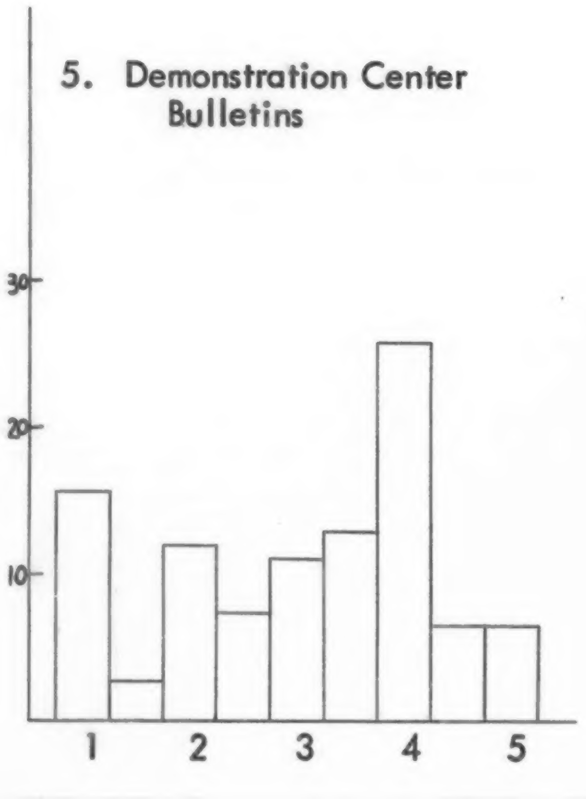
The numbers to the left of each graph indicate the per cent of responses in the categories.


1. Conference Speakers


2. Discussion Groups


3. Class Observations


4. Unit Materials


5. Demonstration Center Bulletins

APPENDICES

AN OVERVIEW OF THE EUCLID CENTRAL JUNIOR HIGH SCHOOL ENGLISH CURRICULUM

The English curriculum at Euclid Central Junior High School deals with all the aspects of learning that are generally lumped under the broad title of language arts, but its major emphasis is the development of the student's ability to read and analyze independently. To accomplish this purpose, the curriculum is organized around eight major emphases:

1. Thematic units are based on concepts which are widely applicable to understanding the literature of our culture.
2. The study of these units is made meaningful to the students by selecting works of high interest and by relating the principles to the experience of the student.
3. The unit concepts are developed inductively in order to involve the students in the process of thinking rather than the memorization of facts.
4. The unit develops student independence by gradually weaning him from teacher direction.
5. The unit structure makes use of small group work within the class to give the student freedom from the teacher, peer support, and an opportunity to verbalize his ideas.
6. The curriculum adapts to individual student needs by offering three tracks--remedial, average, and gifted--and by offering works of varying degrees of difficulty within each class.
7. Evaluation is based on the student's ability to apply unit concepts in new problem situations.
8. The curriculum presents the concepts in a structured pattern in which the learning of previous units forms a basis for the units which follow.

The curriculum also deals with the many other kinds of learning that our educational system groups under the rubric English.

1. Students seriously disadvantaged in the basic skills of reading and writing are grouped in remedial classes.
2. Composition both expository and creative is managed as an integral part of each unit.
3. Research and study skills are also developed within the unit framework.
4. The semantic and persuasive aspects of language are developed in special semantics units.
5. Grammar and usage are treated in separate units of language study and in relation to composition.
6. Student publications are widely used to promote student pride and ability in composition. One issue of the school newspaper is produced by each ninth grade class.

The following two pages indicate the topics of the units and the major works the students read. Each literary unit also includes a bibliography from which the students select at least one book to read and analyze independently.

An English Curriculum for Average Students
Euclid Central Junior High School
Euclid, Ohio, 44117
1964-65

SEVENTH GRADE

- I. Semantics
- II. Morphology
- III. Definition and Etymology
- IV. Animal Stories
  - A. Aesop's Fables
  - B. The Call of the Wild I
  - C. White Fang II
  - D. Old Yeller III
  - E. Short stories and poetry
- V. Man and His Physical Environment
  - A. Robinson Crusoe I
  - B. Kon-Tiki II
  - C. The Raft III
  - D. Short stories and poetry
- VI. Courage
  - A. Death Be Not Proud I
  - B. The Diary of a Young Girl II
  - C. Shane III
  - D. One-act plays
  - E. Short stories and poetry
- VII. Man and Nature
  - A. American Indian myths
  - B. Greek myths
  - C. Biblical passages
    - 1. Psalms
    - 2. Genesis
  - D. Poetry and essays
    - 1. "Almanac for Moderns"
    - 2. Selections from Pope's "Essay on Man" and Emerson's "Nature"

EIGHTH GRADE

- I. Review of Writing Mechanics
- II. Syntax
- III. Dialects
  - A. "What it Was, Was Football" (record)
  - B. "Dialects" (film)
  - C. Pygmalion
- IV. Semantics - "Propaganda Techniques" (film)
- V. Definition
- VI. Characterization
  - A. "Developing Your Character" (film)
  - B. "The Man Without a Country"
  - C. "The Man Without a Country" (film)
  - D. Short stories, poetry, and short prose selections
- VII. Coming of Age
  - A. Johnny Tremain
  - B. The Member of the Wedding I (play)
  - C. "Bread" II (play)
  - D. "Inside a Kid's Head" III (play)
  - E. Short stories
- VIII. Justice
  - A. Sea Wolf
  - B. Short stories and poetry

NINTH GRADE

- I. Semantics
- II. Change in Language - Biblical passages in Old, Middle, and Modern English
- III. Producing a Newspaper
- IV. Survival
  - A. The Bridge Over the River Kwai I
  - B. The Nun's Story II
  - C. Men Against the Sea III
  - D. Short stories and plays
- V. Culture
  - A. Anna and the King of Siam I
  - B. The Good Earth II
  - C. The Light in the Forest III
  - D. Anything Can Happen IV
  - E. Short Stories
- VI. The Outcast and the Group
  - A. To Kill a Mockingbird
  - B. The Hunchback of Notre Dame (film)
  - C. "The Lottery"
  - D. Short stories
- VII. Social Protest
  - A. Magazine articles and essays
  - B. American folk songs (records)
    - 1. "All-Star Hootenanny"
    - 2. "Songs by Pete Seeger"
  - C. Short stories and poetry
- VIII. Symbolism
  - A. The Pearl
  - B. "The Butterfly"
  - C. Poetry and fables
  - D. Biblical parables

(Most units also include a bibliography from which each student selects an additional novel.)

An English Curriculum for Honors Students
Euclid Central Junior High School
Euclid, Ohio, 44117
1964-65

SEVENTH GRADE

- I. Semantics
- II. Allegory and Symbolism
  - A. Fables
  - B. Short stories and poetry
- III. Courage
  - A. Short stories and poetry
  - B. "The Raid"
  - C. The Apology
  - D. Death Be Not Proud
- IV. Justice
  - A. Short stories by Poe and others
  - B. "The Hound of the Baskervilles"
  - C. The Merchant of Venice
  - D. Records
    - 1. "Billy Budd"
    - 2. "Edgar Allan Poe - Tales of Terror"
    - 3. "The Merchant of Venice"
- V. The Physical Environment: Man and Nature
  - A. Legends and myths
  - B. Short stories and poems
  - C. Folk tales
  - D. Selections from the Bible and Walden
  - E. The Call of the Wild
  - F. Robinson Crusoe
- VI. Morphology
- VII. Definition and Etymology

EIGHTH GRADE

- I. Semantics
- II. Allegory and Symbolism
  - A. Fables and poetry
  - B. Allegory of the Cave
  - C. King Arthur and Sir Gawain
  - D. Twelfth Night
  - E. "Love"
  - F. The Old Man and the Sea
- III. Satire
  - A. Selected prose poems and fables
  - B. Animal Farm
  - C. H.M.S. Pinafore
- IV. Man and Society
  - A. Selected stories, poems and essays
  - B. Great Expectations
  - C. A Raisin in the Sun
  - D. Bibliography
- V. Man and Culture
  - A. Selected stories and essays
  - B. The Good Earth
  - C. The Light in the Forest
  - D. Bibliography
- VI. The Uses of Power
  - A. Selected short stories
  - B. Richard III
  - C. The Tempest
  - D. Bibliography
- VII. Syntax
- VIII. Dialects - Pygmalion

NINTH GRADE

- I. Semantics
- II. Allegory and Symbolism
  - A. Selected Poems
  - B. The Rime of the Ancient Mariner
  - C. Selections from essays
  - D. Everyman
  - E. Lord of the Flies
  - F. The Pearl
- III. The Mythic Hero
  - A. Various heroic myths
  - B. Fairy tales
  - C. Folk tales
  - D. Beowulf
- IV. The Epic Hero
  - A. El Cid
  - B. Song of Roland
  - C. The Odyssey
- V. The Tragic Hero
  - A. Oedipus Rex
  - B. Dr. Faustus
  - C. An Enemy of the People
- VI. The Comic Hero
  - A. The Clouds
  - B. The Importance of Being Earnest
- VII. The Ironic Hero (Protest)
  - A. Various essays
  - B. The Jungle
- VIII. Satire
  - A. Selected poems and prose
  - B. Huckleberry Finn
- IX. Change in the English Language
- X. The Newspaper

THE THEME-CONCEPT UNIT IN LITERATURE

by George Hillocks, Jr.

What is the value of the thematic unit ? Does the unit have any basis of organization other than the theme? Does the unit treat problems which will arise in the student's later reading and thereby provide a basis for making inferences when the problems do arise? Does the unit systematically develop skill in reading, especially in making inferences involving the theme or concept? If the answers to these questions are negative, then the thematic unit is little better than the older grouping of short stories, poems, and plays, or than a simple linear movement from one work to another with little or no connection of any kind between the works. The following suggested thematic unit framework is a method of teaching the reading of literature which insures both the development of fruitful concepts and the application of these concepts to several works.

The unit can be divided into six major sections 1) development of the concept, 2) application of the concept under the guidance of the teacher, 3) revision of the concept, 4) application of the concept by small groups of students without direct teacher supervision, 5) application of the concept by individual students without teacher guidance, and 6) composition.

1) Development of the Concept or Theme: The theme and concepts are of central importance to the unit. The theme must be selected for its potential interest to the student, for its productivity, and for its importance to the understanding of literature.

Student interest in the theme will necessarily depend upon several factors: the student, the theme, the handling of the unit in class, and the materials used in the unit. If the theme and/or concept of the unit is too abstract or complex, the student's interest will lag, out of frustration. The reluctant student must have materials that are already of interest to him, while the bright student is interested or becomes interested in a wide variety of materials. While the slow, average student may be frustrated in dealing with abstractions for which the concrete examples are unfamiliar, the bright student characteristically likes to play with and argue about abstractions. The extent of student involvement will account for much of the degree of interest in the unit. If students do some of the planning, develop the concepts, and apply the concepts to materials themselves, if there is a maximum of student participation and a minimum of teacher direction, student interest is likely to remain high.

The second criteria, a productive theme or concept, is one which continues to reveal new aspects and ramifications of itself as well as those things to which it is applied. The theme of survival, for instance, is productive in that it involves a multitude of phases and can be applied to a number of situations. A theme such as railroads is less productive unless it could be extended to include the effects of industrialization on modern man.

The third criteria is the importance of the theme to the understanding of literature. A theme such as "survival" which might examine the moral values of the characters and their reactions to critical situations will be of use in the understanding of literary characters and situations of conflict in general.

The concept or theme development may begin in several ways: from the student's own experience, from specially selected readings, or from the research planned and executed by the student. A unit dealing with the theme of courage might capitalize on the student's ideas and experiences. A series of questions about the nature of courage or a series of problematic situations followed by questions can serve both as an introduction to the unit and as a stimulant for the formulation of an extended definition of courage. What is courage? When is a man courageous? Is he courageous only in the face of physical threats? Is he courageous if his primary motivation is to obtain the high regard of others? Is he courageous if his heroism endangers the lives of others? When a few questions such as these have been discussed, the students may wish to invent some problematic situations of their own for class discussion. If the discussion has been preceded by the writing of a definition,both teacher and students may now wish to revise it. If not, it is time to formulate a definition.

When the unit concepts are to be derived from reading, the techniques of comparison and contrast are of extreme importance and, in the instance of tragedy, should be used in examining the nature of the tragic hero, his character, his struggle, the plot action, the moral universe suggested by the author, the attitude of the author toward his subject, as well as other elements vital to tragedy. When all of these have been considered, the student is ready both to "lump" and to "split". He should make generalizations concerning tragedy but not without suggesting contrasts. If the process has been successful, then the student is ready to apply his formulation of tragedy to a work which is not so obviously a tragedy.

Some units may be initiated with student planning and library reading. For instance, in a unit on the literature of protest, the teacher may begin by suggesting that much has been written to protest poor social and economic conditions and their effects on people. The teacher may allow the class to decide how they wish to learn about such literature. The students may approach the problem by first reading articles which deal with problems such as slum areas, oppressive labor practices, the problem of segregation, and the causes of juvenile delinquency. After such reading they are much better prepared to approach fiction dealing with these problems.

2) Application of the Concept under the Guidance of the Teacher: After the concept has been introduced and tentatively formulated, the problem for the student is to explore a specific literary work in terms of the concept. In a unit dealing with courage, for instance, students might read a group of short stories in which the characters display various aspects of courage or lack of it in a wide variety of situations. Leo Tolstoy, for example, wrote a story called "The Raid" which he intended as a study of courage, and in which he deals with the Platonic conception of courage. In this particular story various characters react in different ways in the same situation. Each displays a kind of courage or lack of it. The students can move from a story such as "The Raid" which analyzes courage to one in which courage is important, but which displays the traditional cliches about courage. The student's attention can then be directed to the differences in the author's approach. Further stories or poems might be selected to demonstrate courage in situations which are not primarily physical: stories in which the conflict is moral, psychological, or intellectual. Careful examination of such stories will lead to re-evaluation of the original definition developed by the students, since their definition, more than likely, involved only the conventional stereotypes of courage.

In a unit dealing with tragedy, the length of any one tragedy precludes the application of the concept to more than one or two works. The choice of a play or book which is not clearly tragic seems to be most productive because the student is placed in a position which forces him to evaluate through comparison and contrast. In examining a play such as The Emperor Jones the student must consider problems such as the following: Is the play a tragedy? In what way is the play tragic? In what way is it not tragic? How does Jones differ from the classical tragic hero of Greek and Elizabethan tragedy? How have the concerns of the dramatist changed since Elizabethan times? What does the use of the falling plot action of tragedy for a hero like Jones reveal about the modern concepts of man and of tragedy? In short, the students' thinking should focus on how meaning is revealed in the similarities and dissimilarities of form--form in a sense broad enough to include, in this case, the stature and character of the hero and the moral universe depicted.

In the unit dealing with the literature of protest, after reading explicit protest against various kinds of social ills, the student should be confronted with the problem of discovering how protest is conveyed in fiction or poetry. For instance, the students may be asked to analyze Upton Sinclair's The Jungle with regard to the causes and manifestations of social ills. The students should also examine both the explicit and implicit utopian situations in contrast to the explicitly described evil.

3) Revision of the Concept: Whatever the concept, it can be revised at this point or some other point in the unit, or the teacher and class may decide that no revision is necessary. The unit on courage leads naturally to revision. The definition of tragedy developed by the students can be revised in light of short essays written by established critics such as those in the Signet volume Eight Great Tragedies. The unit on the literature of protest probably demands the building of a second concept concerned with how a writer of fiction conveys his protest.

Explicit provision for revising does not imply that revision need take place only once. Ideally, revision should be a continual process,and any concept which does not lend itself to continual growth and whose outer limits may be reached quickly and without effort is probably not able to support a unit. Such limited concepts tend to stagnate and fail to offer either the teacher or the class fresh insights.

4) Application of the Concept by Small Groups: There are three significant reasons for analysis of material by small groups of students.

First, the division of the class into small groups reduces the amount of assistance that can be offered by the teacher but increases the responsibility of the student. The student can no longer rely completely on the teacher, but at the same time, he is not cast completely adrift; he can still rely upon the assistance of his fellow students.

Second, the small group situation is highly motivational. The questions are asked, and the problems are raised by students who alone are responsible for answers and solutions. Nearly every student in a small group becomes involved in discussion, while in a teacher-led class discussion, only a few students become actively involved. In a small group, many of the inhibitions to class response are released; there is no authority figure to criticize; only a few people can laugh; and a student is not likely to be overawed by those he considers his peers. In addition, of course, this technique breaks the monotony of the teacher-led, class discussion.

Third, use of the small group enables the teacher to provide at least partially for differences in ability. It would be absurd to assume that it is possible to find material suited to the individual needs of every student in the class--to find, for instance, thirty poems on the same theme ranked in thirty gradations of difficulty. It is sometimes frustrating to find poems on four levels of difficulty when there is a concomitant need for the poems to have a particular common theme. The task, however, is not impossible. And the patient seeker who finds three or four poems, short stories, or books on levels suitable for his class will find that he is able to challenge the bright student without frustrating the slow. The teacher will also find that each student in the class will have opportunity for success working with material close to his own level.

There is no need to fear that the procedure of giving different material to different students will result in either chaos or failure to improve reading. Nor is there a difficulty because the teachers at one grade level will not know what the students at another level have read. In the first place, students rapidly become used to reading material other than what their friends read. In the second place, students can only learn to read by reading material they can handle. If we give students material which is out of their range and which they cannot or will not read, we deprive them of an opportunity to read and thereby to improve their skill.

5) Application of the Concepts by Individual Students: The final phase of the unit serves two very important functions: it provides for purposeful independent reading, and it serves as an evaluation of the unit. At this stage of the unit the teacher should have a large number of books or short works available. If there is sufficient material, every student may read a work which has special appeal for him and is suited to his reading ability.

The student of course should be able to analyze independently the work he chooses, and his analysis should be in terms of the unit concepts as well as any other ideas he has dealt with previously. Naturally if a student has never dealt with tragedy as an idea or genre, he should not be expected to include that idea in his analysis. But if, for instance, he is dealing with a tragedy and has already dealt with the ideas of courage and epic, he should bring both to bear in his analysis. If the teacher is aware of concepts developed in previous units, it is an easy matter to help the student relate them to new materials and ideas.

This final activity serves as an evaluation of the success of the unit. If the student's analysis consists of a plot summary and a few superficial comments on the courage of the protagonist, the unit has probably been a failure, at least for him. Naturally there should be different expectancies for different students. It is not necessary that every student do a penetrating and discriminating synthesis in his final analysis. We can expect great things from bright students, but we must accept the slow student's sincere efforts, however weak they may be. If the slow student can answer a question such as "In what ways was Jack courageous?" and in answering can cite examples from the text, perhaps the teacher can ask no more of him.

If the students of average reading ability cannot apply the concepts satisfactorily, the teacher has a strong indication that he has failed somewhere. Perhaps the unit is too difficult for the class. Perhaps the teacher failed to motivate the students. Perhaps the specific reading materials were too difficult. Any number of things might have been at fault, and the teacher must revise the unit according to his analysis. But if the student understands the concepts, can formulate his own study questions in terms of them, and can analyze a work in reference to the concepts, then the unit may be judged successful.

6) Composition: Although discussed last, composition is not intended as a concluding activity. On the contrary, a unit constructed in the manner suggested offers a number of opportunities for composition and in certain places demands composition activities. Obviously, the bias of units constructed in this way emphasizes expository writing, but there are a number of opportunities for creative writing--from personal narrative and the short story to stylized verse forms and free verse.

These six phases comprise a kind of unit which includes concept development, both intensive and extensive reading, and composition experience. If the concepts of the unit are fruitful, they will illuminate the various readings throughout the unit; and if the structure of the unit is effective, the student will learn to read and evaluate independently.

APPROACHES TO MEANING: A BASIS FOR CURRICULUM IN LITERATURE

by George Hillocks, Jr.

By the time the average student enters junior high school he has very nearly attained all the skill in reading he will ever need to glean the content of his daily newspaper, his magazines, and whatever other popular literature he may encounter. His basic sight vocabulary has been long established and he does not block on unfamiliar words. He can read for main ideas and important details and can make simple inferences about what he reads. From the seventh grade on, many curricula, if they focus on skills at all, simply proliferate what has already been learned and frequently, in a zealous attempt to force the student to read with care, add the skill of reading for unimportant details. This writer once witnessed a test on The Scarlet Letter containing fifty questions, such as "What was the name of Hester's jailer?" In curricula such as these the real problems of meaning are either ignored or handled by the teacher in a series of lectures abstracted from his college or graduate school notes. The student is not only deprived of an opportunity of interpreting meaning for himself, but is under the necessity of adhering to the interpretation suggested by the teacher. Thus the student soon believes that the meaning of a poem or story is akin to the secrets of ancient religions, closely guarded by a high priesthood in the innermost sanctum of a stone temple far from the view of the peasant world. The student is content to listen to the interpretations of the priesthood, and after years of acclimation to this procedure he is revolted by any unorthodox priest who may ask him questions without ever answering them. And new priests brought up in this tradition develop guilt complexes if they do not systematically present the predigested daily interpretation.

What is it then that leads the teacher to believe that he and his colleagues but not the students are capable of dealing with problems of meaning and interpretation? Is it that students are innately incapable of interpretation? Is it that below a certain level of "maturity" a student is unable to cope with problems of meaning? Or is it simply that the student does not possess the techniques for making systematic inquiry into meaning because he has never been exposed to a systematic approach to problems of meaning?

How can the student be taught to understand the meaning of a literary work whether it be in print or produced on stage or in the movies? What tools or concepts must he, as an educated reader, have acquired? Jerome Bruner in The Process of Education suggests that the structure of the subject matter should be central to our teaching. He assumes that learning structure is more important than learning details because a knowledge of structure may be transferred from one problem-solving situation to another. If Bruner's assumption is correct and if literature has a discoverable structure, it should be possible to teach that structure thereby giving the student an invaluable tool for the continuation of his literary education beyond the formal school situation.

In literature three structural areas are evident immediately. The first deals with the picture of man produced by a writer, the second with levels of meaning, and the third with form or genre. Familiarity with the concepts of each of these areas will provide the reader with a background and an awareness for making complex inferences and for asking himself the kinds of questions whose answers reveal a fullness of meaning.

A. Man in His Environment. The serious writer is concerned with the relationship of man to his environment, which for the sake of simplification can be separated into three foci--the physical, the social, and the cultural environment. In reality, of course, these three are inseparable, each contributing to and interacting with the others to form a matrix of influences which operate dynamically in the formation of the character, desires, and aspirations of man. Since the author's task involves a commentary on man, his work necessarily involves the relationship of man to his environment--a relationship which may be seen lying somewhere in the continuum extending from man as controller of his environment, as in the case of the mythic protagonist in works such as the Promethean stories, to man as subject of his environment, as in the case of the modern protagonist in works such as *Death of a Salesman*. No character in any work can be completely abstracted from his environmental setting, for even the values of the mythical hero who is basically in command of his environment are influenced by the environment.

In many instances the full understanding of a work requires an acquaintance with the organization of environment. A reader unaware of class distinctions and the functioning of status in the social environment will miss the full irony of a poem as simple as "Richard Cory." A failure to understand the operation of culture and to realize that a cultural setting imposes a set of values on its members which may not be appropriate to the members of another culture leads to a lack of sympathy for a character such as Wang Lung in *The Good Earth* and to a failure to identify the cultural struggle integral to *The Light in the Forest*. When we say that a student is not mature enough to read a particular book or poem or to see a play, perhaps we actually mean that there are certain concepts involved in the work with which he is unfamiliar and that his ignorance of these will impede or preclude his comprehension. Many of the concepts which give rise to difficulty, among them those of environment, can be taught systematically.

Arbitrary separation of the areas comprising the concept of environment simplifies analysis, promotes understanding, and facilitates teaching. At the same time, however, it is essential that we realize the inseparability of physical, cultural, and social aspects of environment. Units emphasizing the environmental aspects of literature include: Animal Stories (seventh grade average curriculum), Man and Nature (seventh grade average), Man and His Physical Environment (seventh average and honors), Man and Society (eighth honors), Man and Culture (eighth honors), Survival (ninth average), Culture (ninth average), The Outcast (ninth average), and Social Protest (ninth average.)

B. Levels of Meaning. The concept that meaning exists in a literary work on multiple levels is a very useful one if used within the condition that no one meaning can be totally isolated from the other levels of meaning within the work. No abstraction, no precis, no analysis can ever represent more than a fraction of the total meaning contained in the work itself. But if we are to deal with meaning and to communicate about meanings, it is essential to deal in abstractions, abstractions concerning the kinds of meaning involved in a story, poem, novel, or drama.

Because of the impossibility of extracting a particular level of meaning from the matrix of meaning in which it appears, any attempt to describe levels of meaning must necessarily be normative, dealing with tendencies rather than absolutes, and ignoring overlappings for the sake of general distinctions.

The first and most obvious level of meaning may be called the plot level or literal level, the level at which things happen whether the events and agents are represented as real or not. At this level the reader is involved with understanding events, cause and effect, relationships between characters and between the character and his physical, social, and cultural environment. The reader is concerned here with identifying the referents, real or imaginary, which the words, as signs or elementary symbols, represent, individually or in combination.

Any work of prose or poetry has what we have called the literal level--the level at which things happen. But this level does not necessarily represent reality; that is, the words as signs or elementary symbols do not necessarily represent something outside the work. Northrop Frye draws a distinction here between works which are primarily intended to represent reality and those which are primarily imaginative. In the former, the referents of the symbols are outside the work, and the meaning is extensional. In the latter, the imaginative works, the referents of the signs are within the work itself, and the meaning is intensional. In imaginative works the significance of a character is dependent on his relationship to the other aspects of the work. In biography, on the other hand, the significance of the people portrayed is dependent on the accuracy of the portrayal in terms of reality.

In the literary work, how does an author achieve levels of significance beyond plot level? Perhaps it is better to phrase the question differently: Through what devices or techniques do levels of meaning become noticeable? To some extent such devices may be described in terms of a hierarchy, extending from the base of tone and metaphor to the universal symbols of archetype.

Tone is used to achieve secondary levels of meaning, especially in satire. In satire of the formal variety, the satirist, whether the author or a character of his creation, pronounces stinging diatribes and harangues against the targets of his wrath. In this kind of satire the objects of criticism and the reasons for criticism are quite apparent. In more subtle satire, in which irony is the chief instrument of the satirist, the criticism is not always self-evident, and the burden of interpretation is left to the reader. In ironic statements the reader must understand the contrast between what is implied to be good and the reverse. He must understand that the criticism is in terms of implied good in contrast to what is directly stated as good because of the system of values adopted by men but disapproved by the author. In the case of exaggeration, the process of interpretation is much simpler. The author simply carries vices and foibles to their logical extremes, a technique which in itself suggests norms of conduct which the author approves.

At the level of allegorical symbol, the reader is presented with a relatively rigid symbol whose significance can readily be grasped by the reader. For instance, in a medieval morality play, Gluttony might be represented by a fat man riding a hog across the stage holding a bottle of wine in one hand and a side of bacon in the other. In contrast to the allegorical symbol, the symbols in works such as Moby Dick, The Scarlet Letter, and "The Rime of the Ancient Mariner" tend to be less rigid and to represent a syndrome of meaning. They may or may not be related to other symbols in the same work, and every event, object, and agent in the work is not necessarily symbolic. To suggest that a symbol of this type represents a single idea is to be guilty of oversimplification. To say that Moby Dick represents evil and the Mariner represents a repentant sinner is to ignore the ramifications of both. Such symbols ordinarily do not depend upon public acceptance of conventional symbolic values; rather the symbol is developed throughout the context of the work as the author suggests symbolic meaning through the interplay of various elements in his work.

The value of the archetype or universal symbol depends neither upon local convention nor upon the author's manipulation of his material; rather, its meaning is dependent upon its universal recurrence in the life patterns of mankind. Such symbols seem to arise out of basic needs, desires, and experiences common to all men of all cultures. The most famous archetype, that of death and rebirth, which Maud Bodkin tells us is present in "The Rime of the Ancient Mariner" and which other critics have seen in other works, is central to all of the great and many of the minor religions. Many archetypes figure most prominently in myth where we find those of the birth of the hero; the pattern of his journey, task, and return; the crone who refurbishes the powers of the hero; and the mother goddess from whom blessings flow.

Finally, we arrive at a level of meaning which must be understood in terms of all of the foregoing phases or levels; the theme. At this level the reader is concerned with the interplay of plot, tone, symbol, and archetype--with the total meaning of a work. This does not imply that one can deal adequately with plot, tone, and symbol individually without reference to the total context. It means simply that any consideration of theme necessitates consideration of all elements of the work.

The foregoing analysis is too brief to be complete and too simple to be thorough. Nevertheless it may serve as an outline whose details and complexities can be elaborated from conventional sources of critical theory. Units emphasizing levels of meaning include: Semantics (seventh, eighth, and ninth grade average and honors curriculum), Allegory and Symbolism (seventh, eighth, and ninth honors), Symbolism (ninth average), Satire (eighth honors), and The Satirist (ninth honors).

C. Genre. The third approach to meaning is through genre or form, but not form in the sense of novel, short story, poetry and drama. An analysis of form in this sense reveals little, if any, meaning and what little is revealed generally is not of use in reading another selection. Further, a knowledge of one genre can be brought to bear upon another. A single literary work may involve the characteristics of two or more genres. Alvin Kernan points out that Timon of Shakespeare's tragedy is the satirist of formal verse satire taken to his logical extreme. Northrop Frye, in his essay on satire, suggests the proximity of satire to tragedy. "The sardonic vision," he says, "is the seamy side of the tragic vision." Hamlet's bungling revenge brings about such a bloodbath that the play approaches satire. It would be easier to produce "Titus Andronicus" as a burlesque than as a tragedy.

Knowledge of genre, including such concepts as structure, character, imagery, tone, and purpose, can be the basis for making inferences not only about works within a particular genre, but about works which may incorporate the characteristics of several genres or which may contrast to one of the genres.

So much has been written by scholars concerning the characteristics of the major genres--epic, tragedy, comedy, satire, elegy, pastoral, etc.--that to present their formal characteristics here would be unnecessary and pretentious. The point for the teacher and the curriculum builder has been made: a knowledge of genres illuminates literary meaning. Units emphasizing genre include: (eighth grade honors curriculum) Satire; (ninth grade honors curriculum) The Mythic Hero, The Epic Hero, The Tragic Hero, The Comic Hero, The Ironic Hero, and The Satirist.

A curriculum based on these three areas--environment, levels of meaning, and genre--would of necessity introduce the least complex and abstract concepts first. Students who possess the basic reading skills can examine man's relationship to his physical environment as it appears in short stories, poems, and longer works of fiction and biography. Additional units of work at a similar level might focus on the courageous and just man. Beyond these, additional units concerned with man in the process of becoming and with man in relation to other men (as family member, as outcast, and as leader) will lead to an objectified examination of man in his society and of man in his culture.

Materials for teaching the simple aspects of symbolism to bright students can be utilized effectively as early as the seventh grade. Beginning with a discussion and an analysis of the meanings and uses of conventional symbols, the students can move to the interpretation of simple fables and parables or other simple allegories whose symbols are rigid and singular, involving only a one to one relationship between symbol and the thing symbolized. At later grade levels the symbols with which a student works can become increasingly less rigid and more complex while the clues which an author offers for interpretation can become fewer and fewer. The student will eventually be ready to deal with a spectrum of allegory ranging from a work like Everyman, in which there is a maximum of clues for interpretation, to a work like The Four Quartets, in which clues are at a minimum. For the average student, however, the abstraction of objectified work with levels of meaning seems to prevent the introduction of even the easiest concepts and materials until the ninth grade level.

An examination of genre, the third area, can be undertaken by students of superior intellectual ability before the average student can approach it. There are three reasons for this. First, the idea of genre is abstract. Second, if the teaching is to be done inductively the complexity of the major genres demands that a number of ideas be dealt with simultaneously. Third, the materials which compose the classical genres are often difficult reading in themselves. The average student might deal with simple genre-like forms, comparing and contrasting plot, character, setting, tone, and moral universe to induce the characteristics of the form. But any careful consideration of the classical genre should probably be withheld until the ninth or tenth grade, at which time aspects of comedy and satire might be introduced. The other genres can follow later, depending, of course, upon the depth in which they are examined, the nicety of the discriminations demanded, the sophistication of the student, and the care with which the particular unit of work is structured.

At any rate, these three areas--environment, levels of meaning, and genre--provide the basis for a curriculum which, as a concomitant of good teaching, ought to produce not merely readers who read with comprehension in the conventional sense but readers who are able to focus a multitude of concepts from a variety of sources upon a single work--readers who take much to a work and glean more from it. Their reading will not be a linear movement from one book to another, but a pyramidal synthesis of all their reading.

A CURRICULUM IN LITERATURE AND COMPOSITION FOR AVERAGE STUDENTS IN GRADES SEVEN, EIGHT, AND NINE

by George Hillocks, Jr.

The most important deficiency of the content centered curriculum whose objective is to convey cultural heritage is that it fails to prepare the student to read independently. His experience in reading a few specific titles without regard to applying the learning gained in reading those titles to a new but similar reading situation offers no carry-over--no assurance that a particular reading experience will be of benefit in the next. Thus the curriculum tends to be a be-all and end-all as far as cultural heritage goes. The content of the works is not used as a basis to promote the continued growth of the student's knowledge.

The typical skills program on the other hand tends to neglect ideas and content, perhaps because the concept of skills has not developed beyond word attack, reading for main ideas and important details, inference making, and reading for relationships. The usual skills program does not recognize the value of ideas in making inferences. It is necessary, for instance, to know something about class structure before making inferences about a character's class standing and the problems he faces because of it.

A content program has as its objective the reading of a given number of short stories, poems, plays, and novels. The teacher's attention centers in each individual work, and the student begins to realize that the best way to pass the course is to know the specific works. On the other hand, the skills program utilizes exercises and drill to develop specific reading skills without making a conscious effort to apply the ideas and concepts underlying one work to those underlying another.

The curriculum in literature developed at Euclid Central Junior High School attempts to integrate the two points of view. It views aspects of literary interpretation as skills to be applied in later reading. It utilizes the thematic and conceptual content of a particular work in the analysis of another. Thus content is of prime importance only as it provides background for later reading and contributes to the development of skill. The teacher is not concerned so much with the content of specific works as he is with the student's ability to make certain interpretative statements and to solve problems in connection with each succeeding work. Perhaps the difference is nowhere more apparent than in the tests administered in each program. In the content program the tests are concerned with the particular works read and discussed in class and frequently test knowledge of only main ideas and important and unimportant details. In the skills program the tests are concerned with ability to read for main ideas, important details and inferences which require no specific literary background. But in the Euclid Central program the tests present problems and questions similar to those dealt with in a particular unit but in relation to material which has not previously been read by the class. Such a test evaluates not only the students but the unit of work. If the students perform well, the teacher may assume that the unit has been successful. Naturally there will be different goals for students of different abilities, but all goals will be concerned with putting learning into action and not with recall.

If the major objective of the literature program is to build the student's ability to understand and interpret literature, the curriculum maker must decide how this objective can be most effectively achieved. He must decide how to structure the curriculum.

The structure of any curriculum in literature should be determined by the endeavor to fulfill the objectives of the curriculum. If the objective for the student is to understand and interpret the meaning of literature, we must ask what is essential to such meaning. A knowledge of the structure of literature--that is, the integrated use of character, plot, form, connotation, and symbol to create a literary work--is necessary to understanding. The literary artist places characters endowed with physical capabilities, personalities, and values in an environment where they encounter conflicts. As the work progresses the characters strive to resolve the conflict and in so doing reveal in themselves qualities which the author believes are basic to the nature of man. Of course the author may choose to introduce no present conflict so that we simply see a character in an environment. In this case the conflict is either in the past tense or in the passive voice, for the character has either already yielded or has never dared to oppose the restricting force. When the conflict is explicit, the character may resolve it in several ways or fail to resolve it. First of all, the conflict may be resolved externally or internally or both. The narrative figure may make inner adjustments which have the effect of resolution--adjustments which involve acceptance of fate, an increase in emotional maturity, or decisions to overcome personal difficulties. This internal resolution ordinarily and sometimes necessarily precedes external resolution of conflict; the narrative figure must overcome internal problems, must come to terms with himself, before coping with external problems. Odysseus's successful confrontation of the obstacles throughout his journey symbolizes an increase in his inner powers and prepares for his eventual restoration of order to Ithaca by expelling the suitors. The action undertaken by the narrative figure to resolve the conflict reflects not only his value system and character but the attitude of the author toward the narrative figure; and these in combination with the environment or situation and the conflict engender the theme of the work.

Thus, for purposes of organizing the curriculum, we can discuss seven phases of literary structure which the student must understand in order to understand the whole: attributes of character, determinants of character, situation or environment, conflict, action, values, and theme. Attributes of character include those virtues, vices, fears, and aggressions possessed by men as well as by literary characters. In contrast determinants are those forces which mold character and bring about the attributes. Many characters come to the page with their attributes formed, ready for acceptance by the audience; in a serious work the author is frequently concerned with those forces which mold the attributes both previous to and during the course of the narrative. The environment or situation into which the character is plunged includes both distant and immediate aspects, that is, both the larger socio-cultural environment as well as the microcosm which encompasses the specific locale and the particular personae of the story. The conflict always grows out of this situation and varies because of it. The character may be pitted against the physical, cultural, or social aspects of the environment, against other men or groups, against himself, the gods, or fate. The action taken to resolve the conflict reveals the value system of the narrative figure as well as additional insights into character. Finally, the theme is an encapsulation of what the narrative means as seen through all the foregoing.

Experience has shown that while students have little difficulty in specifying character attributes, environment, conflict, and action when these are primarily physical, they have much more difficulty when the situation becomes other than physical. The student can see conflict between an outcast and a group, but the causes of ostracism may escape him completely. Social and cultural conflict are subtle, and while not out of the student's experience, need to be objectified for his examination. Character determinants require a similar objectification so that the student may think about how a character came to be the way he is. Inferring values of characters promises difficulty for the student even when the narrative is only slightly above that of the TV western or detective melodrama. Theme presents a similar problem in the concept itself, not to mention formulation of statements of theme.

The units developed in the curriculum for average students at Euclid Central Junior High School, while involving each of the seven phases, focus on or approach the narrative from a particular phase. Seventh grade units on Courage and Justice and the eighth grade unit on The Heroic Image focus on attributes of character, while the seventh grade unit on Man and Physical Environment, the eighth grade unit on Coming of Age, and the ninth grade unit on Man and Culture deal with determinants of character. The ninth grade unit on Survival primarily concerns the value systems of characters as they take action to resolve physical and moral conflict in social, economic and physical situations. The Outcast, another ninth grade unit, focuses upon conflict of a special kind--that between an individual and the group. At the same time the units on the Outcast, Man and Physical Environment, and Man and Culture focus on man in a particular environmental situation. Although each unit includes attention to the actions of the characters in resolving the conflict and what the actions reveal about the characters, and although each unit deals with the themes of individual works within the unit, there are no specific units focusing upon action or theme as such. And while some units deal with special kinds of conflict, i.e., outcast vs. group, man vs. culture, man vs. nature, no unit deals specifically with the function of conflict in literature.

Of course, each unit encompasses all seven phases. The Outcast unit is concerned with the attributes of the outcast as well as the attributes of the group which rejects him. It examines the determinants of character in examining the effects of ostracism. The situation in which the outcasting takes place is of special importance and may be a prime factor bringing about the conflict. In this unit the action taken to resolve the conflict is ordinarily taken by the group. The action taken by the individual is frequently covert but sometimes aggressive. The values of the two agents, in this case the rejecting group and the rejected character, are usually in conflict and may be the ultimate causes of the ostracism. Through an examination of all these in a particular work, the students' attention is then directed to the theme of that work.

The units enumerated above by no means represent all the units possible or necessary to include in a curriculum. Careful consideration of the seven phases of structure will suggest additional units which can be included at the junior or senior high levels. Some may be included for review of concepts, others to facilitate the student's understanding of particular aspects of future reading. The real justification for including a particular unit is a positive answer to the question of whether the concepts developed in the unit will aid the student in his understanding the meaning of literature.

A UNIT ON THE OUTCAST

by Lynn Reppa

"The life to which she fled flung her back, cast her out. The happiness she had hoped for soon faded. The flowers she had dreamed of became thorns." This quotation from the story "The Outcast" by I. L. Peritz expresses a predominant theme in literature. Great literary characters are often flung back and have their flowers turned to thorns. The teen-age student, too, often feels flung back, as though his flowers have turned to thorns. Thus the theme is close to the student as well as to the writer. The students in a unit dealing with the ostracized individual become aware of the violence of the group and begin to understand the lonely individual. The unit described below seeks to promote sensitivity to the individual cast out from the group, to develop understanding of the pressures and norms of the group, and to provide a background for understanding the theme of the individual's relationship to the group in literature.

The unit's introductory short story, "Born of Man and Woman," offers such a horribly grotesque outcast that it shocks the student into an interest in the unit. The story is given the students with no introduction and after the students read the story, many questions arise: Does this really happen? Are people ever really treated like this? Why was he so different? These questions lead directly into a discussion of the student's knowledge of similar situations in his reading and in his personal experience. The discussion builds logically from a discussion of physical causes of ostracism to racial causes which are both obvious and omnipresent in our society. These in turn lead to ethnic differences as a basis for ostracism and social rejection. Thus this introductory short story provides the basis for relating the concepts of the unit to the student's experience and for developing his understanding of the extent of the problem area.

When class discussion reaches the problem of ethnic differences, the students read "The Charivari," which is the story of a man ostracized because of his nationality. The teacher focuses the class discussion of the story on the ethnic differences already touched upon in class discussion, and extends the discussion to include the group norm which made this particular man different from his peers. This story also introduces the concept of the scapegoat and the psychology of prejudice--the group need for a common scapegoat, the mob reaction against a common scapegoat, the means of protection the scapegoat uses to counteract the group, and the ignorance and lack of familiarity which gives rise to prejudice. The teacher draws these concepts from the students with questions rather than presenting the information in lecture since the ability to make this type of inference in future reading will depend upon the student's experience, not upon the teacher's direction. Vocabulary presents a difficulty to the teacher at this point since the students are not equipped with the key words which identify the unit concepts. If the vocabulary develops naturally from the class at this point, or if the class is more sophisticated than most in language, some of the more familiar and simpler words are introduced at this point. However, the teacher emphasizes the students' understanding of the complex experiences which underlie these labels rather than emphasizing the labels themselves.

The students are next introduced to various kinds of outcasts through a variety of short stories. Students study the stories individually with the aid of a study guide, but the class discussion which follows each story directs the student's attention toward the unit concepts. These stories not only reveal the overt ethnic, physical, social, racial and religious differences of individuals who are victimized by the group, but also penetrate into the psychology of the group itself and the personal fears and deficiencies of its members which give rise to such victimizing. In

"The Outcast," from which the opening quotation was taken, such questions as "Why was Hannah outcast? From what groups was she outcast? What are the group norms and standards which made her 'different?" objectify many of the concepts to be developed. Through these short stories the students become aware of the types of outcasts reflected in literature.

The major concepts to be developed through the reading of short stories are not rigid; they are rather a growing body of knowledge of the outcast, the group, and their interaction, which might best be pictured in the form of a wheel. The hub, the center of interest, is the outcast, the ostracized person or persons. The group which has ostracized the individual, the environment, is the rim. The spokes connecting the two--the interaction of both, the reaction of each--are the concepts to be developed. The student grows in his understanding of the individual--his loneliness, his acceptance of his fate, his inability to function in a group, his fear or his courage, his compensation for lack of group function--through the direction of study guides and discussions: What was the difference between Big Lannie's and Raymond's reaction to their being ostracized? Why did they react differently? How did the girl protect herself from the group? Is a fantasy world a safe retreat? The readings, study guide questions, and the class discussions lead to understanding the group with its prejudices, its common scapegoating, its change of attitude, and its pressures. Each reading emphasizes a particular aspect of the problem, and as the student grows through his reading, the teacher guides the discussion to synthesize and objectify his ideas in order to prepare him for future, more independent reading. As the unit develops, some of these relationships will be expanded, some will be added, and all will be given appropriate names. However, the student should be kept in constant awareness of the interaction of the group and the individual which forms the basis for his learning.

After the student has read the short stories and inductively developed the major concepts of the unit, the more sophisticated vocabulary may be introduced and studied as a related skill. For example, prejudice may be studied as a prefix-root construct from pre-judge. Through his vicarious experiences in reading, the student has made certain assumptions and correlated certain ideas. Now he can name them. The person who before has been called "different' can now be referred to as the outcast. The group which has ostracized him for some reason can now be called a group with a prejudice. The vocabulary can be developed until all the terms of the unit have been introduced: ethnic, scapegoat, ostracize, etc. At this point the teacher presents a brief talk dealing with the historical, social, and psychological significance of the scapegoat. The history of scapegoating makes an interesting subject when studied from the historical viewpoint--primitive tribes through modern mobs. The student becomes aware of the innate forces and the learned patterns of common scapegoating. The forces which control prejudices are also studied as part of this lesson.

Present day examples of the outcast and scapegoat make good material for student writing. Students collect and bring to class appropriate stories from current magazines and newspapers. The stories and articles are then discussed from the point of view of the unit: Why was the victim ostracized? How? What group norms lay behind his ostracism? Are such norms acceptable elsewhere? The discussion of these articles is related to situations in which the student has been ostracized or has done the ostracizing, or to situations in which he has observed one of the processes. While studying the articles on outcasting, the techniques of the newspaper writer are discussed, and different types of writing are analyzed: editorial writing, feature writing, and news writing. The student then selects a situation to express creatively, and writes his story in one of the three forms. In this manner, the student is reinforcing his knowledge of the concepts of the unit through personal writing, and learning another form of writing through experience with it.

To increase the students' independence in reading and analysis, students read "The Snow Goose." Each student, after reading the story and answering the questions on the study guide, is asked to write a paper discussing some of the themes developed in this particular story. Teachers and students can set up topics for the written discussion: Rhayader, as an outcast from society, builds his life around Fritha and the world of Nature (for slow students); Rhadayer and the snow goose are parallel characters in this story of the outcast (for middle ability students); and the snow goose has symbolic meaning (for high ability students).

At this point it is necessary to evaluate the students' ability to deal independently with the concepts presented. Some students will not be ready to proceed on their own, and these students receive individual help with particular stories or do group work with one or two stories; the concepts discussed should be basic. For the students ready to proceed on their own, "The Blue Hotel" may be assigned with a study guide, and the students allowed to proceed independently, developing the ideas and patterns of the story. This story offers a particular challenge to advanced students, as it deals with the idea of an individual removing himself from the group. Some interesting discussion questions develop from the story: the significance of "Blue" in the story, a comparison of "Richard Cory" and the Swede, and scapegoating as a common bond for friendship.

This division into small groups functions not only to meet the levels of ability of students in the class, but also to give the students an opportunity to work in peer groups with less teacher direction. In addition, it offers a chance for verbalizing and testing ideas with other students. This structure also frees the teacher to give special attention to particular students, as mentioned above.

When a majority of students seem to be cognizant of the concepts, the students can now move into the reading of poetry. Poetry is a more difficult level on which to develop ideas because the clues to meaning given in a selection are minimal. All the students read all the poems with the teacher, and the class divides into groups according to their selections. They examine them in terms of the following: the reason for outcasting (ethnic, social, physical, religious, racial), the reaction of the outcast, the attitude of the author toward the outcast and the group, the norms of the group, and the norms of the outcast. Each group then presents a discussion of its poem to the rest of the class. Each person in the group participates in the presentation, if only to read the poem to the class.

There is only one core novel used in this unit, To Kill a Mockingbird, because it seems to fit the interests and understanding of most students. After the book and study guide are distributed to the class, the teacher introduces the book by discussing social problems in a small southern town and the problems of children reared without a mother. The students are given some time in class to read the book; class, large group, and small group discussions are used to reinforce and develop concepts presented in the book. When the students have completed the novel, a series of discussion questions dealing with the major problems of the novel may be treated individually in compositions or in class and small group discussions. Scout Finch was an outcast because of her age; the Negro population of Maycomb was the victim of prejudice; and Boo Radley was a victim of scapegoating are statements which might be points of departure for discussions and compositions.

The student should now be able to work with the unit problems on his own, and for this purpose the student is given a bibliography of books which treat the outcast theme. The student selects a book, reads it in terms of the unit concepts, formulates his ideas, and develops a written analysis of the book.

At the conclusion of the unit, the student has had experiences with outcasting as a literary theme. He has read poetry, short stories, novels and newspaper stories.

He has worked with the concepts in a class, as part of a group and on an individual level. He has had experience in creative and expository writing. Through these various experiences, the student will be better able to understand in mature, literary masterpieces the sensitivity of an individual and the pressures which the group exerts upon him.

A CURRICULUM IN LITERATURE AND COMPOSITION FOR JUNIOR HIGH HONORS STUDENTS

by George Hillocks, Jr.

Even though honors students read well, they still need systematic help in reading literature. The first honors unit in literature came into existence because teachers realized that even honors students completely missed the point of satirical works they had read. The unit on satire revealed that it was possible to teach ninth grade honors students to recognize and interpret satire. Its success suggested that it might also be possible to teach students to deal with other difficult aspects of literature.

The next step in planning the honors curriculum was to ask what other techniques and problems the students must understand in order to understand literature. Eventually the planners arrived at three basic areas which they felt were important in understanding literature: 1) special aspects of the denotative level of meaning, 2) techniques used to achieve second levels of meaning, and 3) form and genre.

1. Special problems at the denotative level of meaning. For the most part honors students read and understand plots, characters, and the relationships between characters well. They readily gain empathy with characters about whom they read if the book is primarily concerned with what happens, and they readily objectify emotional situations when the emotions are complicated or obscured by a wealth of ideas or details. But bright students do have difficulty with the interpretation of the ideas implicit in a work. They do have difficulty in analyzing the forces operating on a character when those forces are not physical or personal. Although they have knowledge of the grosser aspects of social strata through television and movies and general experience, they have not objectified class interaction, social position, and social mobility, and therefore fail to recognize or comprehend such aspects of works they might encounter. And finally they do not realize that the way a character acts in a given situation may be a statement of credo, of man's relationship to other men, of man's place in the universe.

All of these problems suggested that particular units could be devised to focus the students' attention upon particular ideas and processes which would be helpful in his present and future reading. Some units like those on Courage and Justice focus attention upon the idea or theme conveyed by the work. These units begin by examining the nature of courage and justice and proceed by examining the concepts of courage and justice implied in specific works. Thus the approach to a particular work begins with examining the denotative or plot level of the story, and the first abstractions are statements about what happens specifically and how specific characters react. At the next level of abstraction the student is encouraged to make statements about the courage or justice reflected in the actions of the characters and in the situations of the plot. Next he examines the implicit concepts of courage or justice underlying the plot, and finally he examines what the work has said about man in general in relationship to his world. This final stage of abstraction is the point where the reader begins to deal with theme.

Other units which involve the same process of abstraction from the plot level center in man's relationship to various aspects of his environment. At the seventh grade level one unit deals with man in relation to his physical environment, while at the eighth grade level one unit deals with man in relation to social organization and another with man in relation to cultural institutions. The unit dealing with social organization examines the effects of status, power, wealth, and mobility upon narrative figures as they move through the course of events described by the author. The unit dealing with the cultural environment examines the effects which the various cultural institutions have upon the narrative figure.

2. Techniques used to achieve second levels of meaning. Nearly all readers in junior and senior high school as well as many adult and college readers fail to recognize and interpret symbols in a literary work and may completely ignore all but the most obvious allegory. The problem with reading satire has already been mentioned. Therefore a series of units dealing with allegory and symbolism was introduced to the curriculum. The objectives of these units were several: to make the student aware of techniques used by authors to convey meaning beyond the denotative level of a work, to make the student aware of the relationships existing among these techniques, and to enable the student to make interpretative statements about works whose meaning exists at more than one level.

The first unit in the curriculum dealing explicitly with levels of meaning is a very simple one in the seventh grade. This unit introduces the idea of symbols as they exist in fables and simple allegorical poems and in Edgar Allan Poe's story "The Masque of the Red Death." In all of these the symbols have clearly defined referents and the symbols have precise and clear relationships to one another. The student first objectifies what he already knows about conventional symbols and then enters upon a discussion of particular fables whose personae and situations are clearly symbolic. He deals with the problems of what the animals and situations represent. From fables he moves to simple poems which give many clues to the meaning of the symbols. With "The Masque of the Red Death" the clues are diminished and the student is confronted with a more difficult problem of interpretation.

In the eighth grade unit on allegory and symbolism the student develops a definition of allegory, works with interpreting material which presents fewer clues to meaning, and finally deals with works whose symbols have multiple meanings and are not directly related to one another. In other words the student shifts from the rigid, fairly simple symbol characteristic of medieval allegory to the flexible and complex symbol of modern writing. The student can no longer rely upon a single word or phrase to identify the referent of a symbol, and he frequently has difficulty making the transition. His tendency to oversimplify must be constantly confronted with the text. Gradually, then, he comes to recognize that many literary works contain symbols less rigid and less obvious than those of allegory and that the symbols of such works are frequently complex and subtle in their meanings.

In the ninth grade the student re-examines his earlier definition of allegory, tries to establish the relationships between literal, metaphoric, allegorical, and symbolic levels, and attempts to redefine allegory to include works which are not allegorical in the medieval sense but which nonetheless contain some of the characteristics of allegory. He examines the differences in quality and function between the symbols of Everyman and those of Steinbeck's The Pearl. He deals with works whose symbols are less highly clued and express complex emotions and ideas. Despite his sojourn into critical theory during his analysis of the various levels of meaning, the main emphasis of the unit is not on critical theory but on building the students' ability to interpret a work. If in the eighth grade the student had a tendency to use a single word or phrase to explain a symbol, and if he tended to create a private explanation or interpretation of a work, without regard to the text, by the end of the ninth grade unit he should be aware of both these shortcomings. His interpretations should be both more complete and more closely dependent upon close textual analysis of a work.

In addition to the series of units concerned with allegory and symbolism the eighth and ninth grade units on satire deal with levels of meaning in a somewhat more restricted sense. A college student once commented that 1984 was an immoral book because it recommended and set up as ideal the kind of society described by Orwell in the book. Certainly this student needed to learn something about levels of meaning. The satirist uses special techniques to convey his criticism which exist not at the level of denotation but at the level of the connotative values of the words and phrases which make up a work. The satirist says one thing and means another. He often implies his criticism. The student must learn to understand these implications.

3. Form and genre. The shape and/or form of a work contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Form in general is that which any artist imposes upon experience during the process of composing--the selection and arrangement of events and ideas. The general form of a work may be tight and restricted, observing the classical unities of space, time, and action and concentrating on the events of a moment as they have arisen from the past and will project into the future; or the general form may be loose and sprawling, presenting a panoramic view of man as he confronts the problems of his existence. Form in the particular sense refers to those generic forms which can be defined and differentiated on the basis of both structure and subject matter. Genre will be used to designate form in the particular sense in which tragedy, epic, comedy, formal verse satire, pastoral, and the epigram are forms.

Because a particular work may exhibit a form which other works do not possess, form in the general sense can be examined only in relation to specific works. It is possible, of course, to compare the effects of similar forms and to contrast the effects of differing forms. Form in the particular sense, in the sense of genre, concerns not only the shape of the work but the prototypes of the characters and the tone of the interaction of both shape and character. In classic formal verse satire, for instance, the main character appoints himself critic and pursues his course cursing and denouncing all the ills of his society. Even in his self-righteousness, however, his scurrilous condemnation of what he designates as evil as he moves from one social class to another and from one physical location to another, reflects something base in his own nature--something which finds a certain depraved pleasure in bringing to light and condemning vileness.

In similar ways the interaction of form with content in other genre provides much of the meaning of the work. In the honors program at the ninth grade level, materials have been prepared to increase the student's ability to analyze several works belonging to a particular genre: to synthesize the common characteristics of the works, to arrive at an understanding of the interaction of form and content in the genre and in particular works, and to apply this knowledge in the reading of additional works.

The first unit in the series examines the form and content of heroic myths and leads to the examination of epic, tragedy, comedy, and satire. The sequence from one unit to the next is strong and provides many opportunities for contrasts and comparisons of the relationships existing among both the content and form of the several genres. The three emphases of the curriculum--special problems at the denotative level, levels of meaning, and form--do not exclude other aspects of individual works from consideration, nor does it suggest that the great problems with which literature deals are ignored. On the contrary these three emphases tend to focus attention on the special ideas and problems raised by individual works. In the course of three years the student discusses the ideas of courage, justice, power, society, culture, fate, individualism, sin, guilt, repentance, the hero, and many others either as central to an entire unit or to a specific work.

The honors program in its present form exhibits not simply differences in degree from the average program but differences in kind. To begin with, the individual selections included in the program are more difficult than those in the average program. But more significant, the concepts taught are different. They demand that a student examine a text carefully and hold a great many factors in mind in order to draw inferences. From the seventh to the ninth grade, while analysis of the denotative level continues, there is an increasing emphasis on the role of such things as symbol, irony, form and genre. The student must evaluate a number of possible answers to the problems set up in a particular unit. He must entertain several answers simultaneously when he deals with a work which exists on more than one level. He must move freely between the concrete and abstract. Since the units are organized into a series of problems, he is constantly confronted with problem solving situations, many of which he must deal with individually. Each unit culminates in an individual reading assignment which demands that the student bring to bear not only the ideas of the present unit but those of units previously studied. These problems also require that the student pursue his analysis systematically and organize the resultant insights and ideas.

The writing assignments in the honors program are based upon more abstract topics and demand that the student deal with a larger number of ideas than in the average program. The creative writing assignments, while including some of those present in the average program, are generally adapted to the specific units in the honors program.

These differences exist because the honors student is able to abstract, to deal with a multiplicity of factors, to evaluate a series of possibilities, to organize ideas systematically, and to read difficult material. If the English program is to challenge the bright student, sharpen his mental abilities, and increase his sensitivity to literature, and therefore to life, it must cease to be content with a single answer to a plot level question, a question which neither the teacher nor the student can become excited about. It must give the student the background and skills to confront the problems which have concerned mankind so much that he has written about them. It must excite both the teacher and the student so that nothing need be taken for granted on the basis of tradition or authority and so that an atmosphere of real inquiry can be established not only in the classroom but in the minds of the students.

A REMEDIAL PROGRAM FOR JUNIOR HIGH SCHOOL STUDENTS

by James F. McCampbell

The slow student has had many failures, and every failure is a threat. It says to the student, "You're no good." The student's way to avoid failure is to quit trying. Then, he rationalizes, the reason for the teacher's criticism is not that he can't do the assignment, but simply that he doesn't want to. He thus avoids threats to his ego and at the same time asserts his independence of authority. As this pattern develops he becomes less attentive in class, learns less, becomes a behavior problem, and generally compounds the inadequacy of his work with a belligerent attitude.

English teachers have habits which are particularly likely to frustrate slow students. First, they fear activity which is not completely under their supervision. As a consequence, students are usually allowed a minimum amount of participation in classroom discussion. Teachers assume that because small student groups arrive at conclusions far more slowly, they are wasting time. This is probably not true. Teachers must recognize that, although students--particularly slow students--are inclined to get off the topic, usually this misdirection is a sign of frustration with the task at hand. If the teacher will carefully plan the use of small group work so that the students have been given the specific tools necessary to solve the particular problem presented; if he will structure the goal of the group so that it is clearly stated and within the range of the student's ability; and if he will recognize getting off the topic as a signal of the need for better structure in the situation rather than as a signal to end this opportunity for learning self-direction, then he will find that over the period of a year the students will exhibit tremendous growth in their ability to work in small groups with less teacher direction.

Second, the English teacher also tends to overtalk reading assignments. With a long and thorough educational background in literary analysis and interest in the abstract problems implied in literary works, he tends to deal with works at a level far removed from the students. Careful attention to what students have to say about a story, and careful attempts to move them just a bit from where they are will result in greater willingness on the part of the students to read. Curiously, these students need a great deal of reading material in the classroom. While gifted students see many ramifications in a single work, the slower students may need many works to develop a single abstraction. As a consequence the teacher must have far more materials available.

Third, English teachers mark themes too conscientiously. We have all had strong reactions toward a paper of ours which was, in our opinion, overmarked. The slow student's reactions are even stronger. Already discouraged and ready to quit, he responds only to encouragement. Besides, he doen't know what the marks mean or how to correct the errors which they indicate. For such a student, the comments should be limited to praise. Finally, these srudents will not do homework. Many write poorly in a well structured classroom situation where the teacher can provide direction and assistance. It is unreasonable to expect them to be able to work at home. Out of class assignments will simply lead to more failure and less interest.

The complexity of these problems can best be managed in a classroom situation structured to meet the specific problems of these slower students. In other words, they require a remedial program. Simple tasks done well in class and praised by the teacher can help the remedial student participate more willingly. Individual attention--to students seldom recognized except as behavior problems--will also encourage participation. The remedial teacher can create an atmosphere of support and success which is impossible for the regular classroom teacher. But the regular teacher also plays an important part in the remedial program.

All teachers realize that a remedial program attempts to provide for the specific problems of students who function inadequately in the normal classroom situation. Yet few of us recognize the tremendous importance of the regular classroom teacher in making a remedial program a success. Despite the full time efforts of special teachers, the advice of consultants or supervisors, and the information of permanent records, the remedial students will not be identified without the help of the classroom teacher. Only he can spot the students who are having trouble daily. Without his recommendation of students, any remedial program will not fully accomplish its purpose.

All teachers must, then, be fully aware of the specific purposes of the remedial program, and must have the necessary tools to recognize students for the remedial program.

The remedial program at Euclid Central has criteria for students both entering and leaving the classes in reading and composition. New teachers are familiarized with these criteria and are given specific techniques for identifying these students. Because of this training and the excellent cooperation of the administration, students are identified early in the school year and moved immediately to remedial classes. Also, the administration is willing to move students out of the remedial program at any time during the year on the recommendation of the remedial teacher.

Identifying remedial reading students involves four major steps for the classroom teacher. First, he checks the permanent records for scores in I.Q. and reading. If a student's score on the California Reading Test is two years below grade level, or if there is a fifteen point discrepancy between the student's language and non-language factors on the California Test of Mental Maturity, the student may be a candidate for remedial reading. Second, he gives an informal diagnostic test in class which roughly estimates each student's reading speed, vocabulary skill, recognition of main ideas, and ability to make inferences. Students who are inadequate on this test may also become candidates. Third, he observes students during their free reading. Students who are outstandingly slow or who exhibit signs of frustration may also become candidates. Finally, he gives an oral inventory to provide a check on his previous observations, a closer check on word attack skills, and an indication of understanding through fluency and intonation pattern.

On the basis of this information, the teacher confers with the remedial teacher to determine which candidates will be placed in the remedial class. Because the major purpose of the remedial program is to bring students to the reading level that can be expected of them, some students, because they have reached this level, will be left in regular classes in spite of their low scores on the various measures. The criteria for determining a reasonable expectation for the student is the comparison of reading level and I.Q. score. A student with an I. Q. of 80 in the eighth grade can be expected to read at approximately fifth grade level. If he is at this level, then he is reading to expectation and is placed in a regular class. However, since group measures of I.Q. are primarily reading tests, they are a rather poor measure of I.Q. for poor readers. Consequently, in making judgments about placement, the student is always given the benefit of the doubt.

Students in the remedial reading program will vary in ability from second grade level to seventh grade level. Obviously they cannot be instructed as a whole class. Therefore, the first major goal of the remedial teacher is to train the students to be self-sufficient in some basic activities. After they are so trained, the teacher is free to establish special programs to meet the needs of individual students. Basic activities include the use of the SRA reading lab, the SRA inference lab, the speed-i-o-scope, Reader's Digest Skill Builders, projected materials for far point reading, and taped materials for students to hear as they read. As soon as the students are skilled in the mechanics of these activities, they are divided into small groups and stationed at various points of the room. After becoming familiar with this classroom situation, the students are able to function independently with enough variation in activities to maintain their interest.

Now the teacher is free to diagnose individual problems more carefully and establish individualized programs on the basis of this diagnosis. Since many of the students have a long history of remedial training, they have already used many of the usual techniques of remediation and have found them wanting. Consequently, the remedial teacher must constantly search for new techniques which might prove effective. A discussion of the more imaginative techniques reads somewhat like a poster for a three-ring circus. A recent article in Life magazine described a program which claimed great success in improving reading by training students to crawl. Some have improved reading skill by having students trace a large sandpaper alphabet. Others have used balancing boards and trampolines to improve reading. The point is that severe retardation in reading is a complex, little understood problem for which there are no ready solutions. The teacher must be open to--indeed, constantly searching for--suggestions that may be helpful.

No matter what specific techniques the teacher uses, he will be dealing with the basic reading skills which are outlined and explained in many texts, periodicals and reading series. The following is an example of such a list.

I. Vocabulary skills.
    A. Basic sight vocabulary.
    B. Word attack.
        1. Word analysis and word structure.
            a. Phonics.
            b. Syllabification.
            c. Prefixes, roots and suffixes.
    C. Context.
        1. Sentence sense.
        2. Synonyms.
    D. Using the dictionary.
II. Comprehension skills.
    A. Following directions.
    B. Reading with purpose.
    C. Reading for main ideas.
    D. Reading for important details.
    E. Organizing ideas.
        1. Relational words.
        2. Noting relationships.
    F. Sensing cause and effect.
    G. Drawing conclusions and inferences.
    H. Study skills.
        1. The organization of texts.
            a. Table of contents.
            b. Index.
            c. Headings.
        2. Specialized subject area skills.
        3. The SQRRR study technique.
III. Rate skills.
    A. Flexibility.
    B. Avoiding regressions.
    C. Perceptual training.
        1. Page scansion.
        2. Phrase reading.

Considering both skill problems and classroom techniques, the teacher develops specific individualized programs. For example, a program for a severely retarded seventh grader might include practice with the Dolch list of basic sight vocabulary on flash cards, listening and following third grade level taped stories, working with second grade level Reader's Digest Skill Builders, reading SRA Elementary Reading Lab material projected for far point reading, study of vowel dipthongs and three consonant initial blends, alphabetizing papers for the teacher, practicing two and three letter words on the speed-i-o-scope, and participating in whole class sessions on prefixes. A ninth grader nearly ready to return to regular classes might have a program involving speed-i-o-scope training in phrase reading, practice with the SQRRR study method in his civics textbook, whole class sessions on prefixes, free reading of high interest materials available in the classroom, vocabulary development by listing synonyms culled from a dictionary, practice in the SRA inference lab, workbook materials on finding main ideas, and rehearsing for his part in taping a radio play.

In such a classroom situation the students have varied activities to maintain interest, a skills program planned specifically to meet their needs, and whole class instruction in common problems of reading. But to provide additional incentive, the classroom atmosphere should be carefully planned to involve the students in evaluating their own learning. They should have in their folders a chart of their weekly activities with room for their evaluation--in graphic or written form--of what they have accomplished. Such an organization is reinforced by the compliments and comments of the teacher in both whole class, small group, and individual discussion.

When the students have reached their expected level of achievement, they are scheduled into the remedial composition class before moving to a regular English class. In addition, the remedial composition class will include students who have been recommended by the regular classroom teacher. Although the criteria for selection are not as specific as those for remedial reading, they have the same basic function--to identify students whose composition skill is below the level that could be expected of the student. Weakness in specific skills--handwriting, spelling, sentence sense--may lead to their recommendation. Weakness in the more complex processes of composition--organizational ability, paragraphing, logic--may lead to their recommendation. Finally, general frustration with the task of writing--failure to turn in themes, inability to focus attention on composition tasks in class, or failure to produce more than three or four lines on any assignment--may lead to the student's being recommended for remedial composition. These weaknesses are measured against the quality of the student's overall performance as exhibited by language factor scores on I.Q. testing, previous English grades, reading ability, oral ability, and grades on tests. If there is a divergence between exhibited composition skill and expected skill, the student is placed in the remedial composition class.

Even though these same criteria are used to select all remedial composition students, they will still cover a wide range of abilities. In this divergence of abilities and in the pattern of frustration and defeat present in these students, the remedial composition class resembles the remedial reading class. For this reason it is organized in much the same way. Individualized programs of instruction are constructed for each student once his major problems have been diagnosed. Because of the poor self-discipline of the students, they are given maximum direction. The activities within the classroom are varied, and the time alloted to any one activity is limited by the students' short attention span. The work is concrete, because remedial students are neither interested in nor capable of handling high level abstractions.

Spelling is one good subject for these students, even though research shows that systematic spelling drill with lists has little carry-over to writing situations. It is valuable because it is concrete, kinesthetic, easy, directed, and short. It also sets a pattern--a comfortable thing for these students--and gives the students an opportunity to succeed. This activity is not suggested to teach spelling--research suggests that it will not accomplish this end. It is suggested because daily spelling work begins the class in an orderly fashion, frees the teacher to work with individuals, gives recognition to the best students, and gives everyone a chance to succeed. Excellent lists of words at the students' level can be culled from elementary spelling books and from the students' themes.

Work with sentence patterns can be organized in the same fashion as a short activity to end the period. This structured concrete program at the beginning and end of the period provides a frame of easy work and successful experience which help create a supportive environment. Within the environment the teacher's first job is to diagnose student abilities and weaknesses. Such diagnosis should cover the areas of idea, organization, syntax, and mechanics. As with remedial reading, the diagnosis should begin at the level at which all students can achieve success and gradually move to more difficult problems.

What types of problems can we find with which the students can deal successfully? The following relatively superficial analysis of writing tasks suggests a possible sequence of difficulty.

1. Writing a summary of a short story is a very easy assignment. The ideas are directly available and already organized. Nearly every student can successfully write about such a topic.
2. Next in difficulty comes the personal narrative. Students will have little difficulty in recalling events, and they are still chronologically organized. The greatest difficulty of this assignment will be assisting the students in filling in the necessary description to round out the writing.
3. Pure description calls for more acute observation and/or imagination than these students are used to using. But these are available to the students if they can be taught to observe. Also, the organizational pattern is not prescribed but must be developed.
4. Exposition of a process or an abstraction is even more difficult because the ideas as well as the organization must be developed by the student.
5. Perhaps argumentation is the most difficult writing process because the student must develop ideas, organize them, and foresee the opposing arguments which he must answer in his writing.

This pattern of difficulty has no foundation in psychology or learning theory. It is the result of observation and trial in the classroom. It would be presumptuous to assume that this pattern will apply to all students. Some are extremely adept at argumentation, while others find exposition to be their forte. But no matter what individual pattern the teacher diagnoses, this hypothesis can be a place to start.

Should a student be unable to write a summary of an easy short story, he needs immediate attention. If he is unable to follow the chronological sequence, or unable to recognize main ideas and important details, he needs to develop these fundamental skills in a remedial reading class. He should be accepted in a remedial composition class only after he attains these skills. Students who can successfully write a short story summary will furnish the teacher with a basis for diagnosing difficulties in syntax and mechanics.

Marking themes for this purpose is a relatively simple process. Underlining spelling errors, and the usual English teacher shorthand in the margin, is adequate. The important emphasis is the use of these marks after they have been made. The specific skills should be remedied only one at a time and only after a sufficient body of writing has been collected to assure that the error is a major problem for the student. Instruction in small groups or with individuals is probably the best approach because these students are seldom able to concentrate on an abstraction presented to the whole class. They are much more likely to respond to individual attention.

It is often possible to let students help each other. When one student has conquered a particular skill, asking him to help others will be a tremendous boost to his ego. Also, such an arrangement again helps free the teacher and allows students to develop their ability to work with less teacher direction.

Organizational ability can be diagnosed from the students' ability to work with description, exposition, and argumentation. Each assignment provides its own difficulties and suggests various patterns for the student to learn.

But the diagnosis of problems is only the first step. The major problem is, of course, how to overcome these difficulties, that is, how to teach. The most important principle of instruction for the remedial composition teacher is to develop writing skills in concrete situations rather than to attempt to teach rules. The practice in the use of any skill should, for the remedial student, be patterned to help him move from a mimetic performance to an independent performance.

The most obvious mimicry is that of copying exactly. This is the point at which any technique should be introduced. Next, sections of the pattern should be alternately withdrawn so that the student develops his ability to mimic without the entire pattern present. The process should continue until the student can apply the pattern without the aid of a model. Finally, the student should apply the pattern to a new situation independently. If he can do this, he shows successful internalization of a behavior pattern.

For example, in a study of courage (adapted from a seventh grade average unit) the students were to define courage. The teaching began with the presentation of several definitions of objects. (A hammer is a tool used for pounding and pulling nails.) After reading these definitions, the class analyzed their characteristics--identification of a class and distinction from other members of the class; then they copied from dictation several other definitions of the same form. Next they were given a worksheet, half of which provided the distinction from other members of the class while the other half provided only the class. Some of these definitions were more abstract qualities such as honesty. Finally they were asked to write definitions independently, and then they were asked to collect definitions of courage from at least five people. The next day, while they were reading an essay about courage, the teacher discussed each student's worksheet errors with him individually. When the reading was completed, the class discussed the definitions they had collected. As they evaluated them, they copied the best ones. They then analyzed the essay for its definition of courage, and finally small groups wrote their own definitions of courage. They had thus been given a background in both definition form and the concept of courage before they were asked to define courage. Later in the unit, they wrote definitions independently.

In the same unit, the students were asked to write a personal narrative about their need for courage. To prepare for this writing assignment, the class first objectified a pattern that was apparent in the reading they had done: the general scene, specific scene, the need for courage, the show of courage, the result, and a conclusion. After the class had abstracted this pattern, there were four steps to writing an individual composition. First they read and discussed a teacher-written theme about courage. Second, they suggested possible theme topics, selected one at random, and dictated it as the teacher used an overhead projector in writing it. Third, the students wrote another theme of the same type in small groups. Finally, they wrote individual themes. Again, in this more complex area of composition organization, the movement from specific model to independent writing helped them achieve success.

The teacher who has taken the time and effort to develop a program for these students will find in the process of trial and error those methods and materials which succeed and those which do not. He will find the classroom techniques becoming more and more successful and the teaching situation less and less frustrating. As he sees more accurately the problems of the students and the methods most successful in overcoming those problems,he will find himself less interested in the grade and more eager to spend his time in satisfying the needs of his students.

SOME APPROACHES TO COMPOSITION

by James F. McCampbell

What is necessary to get a student to write well? The most obvious answer is that he must have ideas to write about. Very well then, how can we help him develop ideas? Certainly we cannot equip him with ideas the way we might equip him with gym shoes. Ideas are something very different; they are internal. What can we do to get the cogs turning? What can we do to stimulate that ill-defined process we call thinking?

One technique that the Euclid Central curriculum uses to motivate thinking is stimulation through literature. For example, "Born of Man and Woman," a short story by Richard Matheson, is the introduction to the unit on The Outcast. This story of a "thing" oozing green fluid and chained to the basement wall by its parents, provokes innumerable questions from the students. It begins the thinking process; it starts students asking questions. But answers are the ends of questions, and the end of questions is the end of learning. The teacher's task is not to complete the inquiry with answers, but rather to extend it with additional questions. He must allow tentative statements of solution as well as maintain the openendedness that additional questions provide. Thus the unit process becomes a kind of rhythmic flow of increasing intensity and depth as the students move from question to answer to question to answer.... Another technique which proves successful in starting thought is the direct presentation of a problem--for example, what is justice? The students follow the same rhythmic pattern, this time moving from a tentative answer to literature which proves the definition inadequate, and hence leads to additional questions and redefinition. These processes--making use of short stories, poetry, essays, and novels to provide additional questions and to suggest tentative answers--seem successful in developing the student's ideas.

We know the importance of relating writing assignments to the experience of the writer. Literary units are inherently more sound in this respect than the usual theme assignment that seeks to take advantage of the student's personal experience.

"Good morning, boys and girls! Well, here we are in our third day of school. We know our seats, we've received our books, we've read the first story. Now before we begin our discussion of the story, I would like to get a sample of our writing ability. Everyone take out his notebook and write a theme for me about one of these two topics: 'What I Did Last Summer' or 'Looking Back At My Life.'" I've given that assignment--or one very much like it--and I suspect you have, too. Why? Because we really did want that writing sample; we wanted it to find out what problems our students had so we might begin helping them to improve. And we wanted to give them a topic that they could manage--something that would be easy for them to write about.

The inherent difference between such "personal experience" assignments and assignments growing from the literary unit is that the personal experience assignment has no structure. How long would you have to analyze yourself and your world to discover the patterns that have grown or been discarded in the last eight months? What could you say about that period? Have its threads formed strands to form a rope that you can grasp and call your life? Does it have a warp and woof, a design, an end and a beginning? The personal experiences of our lives are so intimate a part of our totality that we can structure them only through the objectivity of time.

But the problems of the literary unit, on the other hand, lend themselves to structure because they are specifically goal-directed. As they give direction and purpose to inquiry, so do they give direction and purpose to writing. The student knows what he is about. He knows what to say and why he is saying it. The unit provides the structure inherent in a problem solving approach to learning.

This is not to say that the student's thinking process has followed the unit structure in sequential predictable steps. On the contrary, it would seem that the structure of the thinking and learning process is very different from the structure of a finished composition. Consider your own process of thought development in reading, in conversation, or in writing. It wanders, jumps, doubles back, illogical and incomplete. Yet we expect the composition to be logical and unidirectional. The thought process is like a vine--organic, growing in many directions, attaching to many objects; the composition is like an arrow or a circle--directional and closed. The student knows this at least subconsciously. He gives evidence of his knowledge in the scrawled drawing that fills the last page of his theme in a slightly rococo style--THE END. Yet his theme will not have the finished structure that the words imply unless the student has a purpose and direction to tie his thoughts to. The problem solving approach can serve this function. It gives direction and purpose; it demands the objectification and precision of statement that are necessary to composition.

Nor do I wish to imply that writing about personal experiences is impractical. Such assignments are invaluable to literary units because they illuminate the relationship between literary study and the student's life. But such an illumination is possible only if the assignment is carefully selected and structured for the student. In nearly every unit our curriculum creates an opportunity for students to look at their lives in terms of the unit concepts. But notice the difference. Whereas the typical "personal experience" theme asks the student to find a significant pattern in the welter of his experiences, our units give him a conceptual tool which he can apply to better understand his experience. When the students have gained some insight into the unit problems, a discussion leads them to see their own lives in these terms. "Have you ever been treated unjustly? By whom? When? What did he do that was unfair? How did it turn out?" Very quickly the class has provided the skeletal structure for a personal experience theme.

But of course they aren't ready to write their themes yet. The teacher must provide enough practice with this kind of assignment so that the students can function with confidence. Our units provide this experience by the use of group techniques and model compositions. As students suggest appropriate answers to the questions, the teacher takes notes on the board, organizing the student comments into a logical pattern. Then he directs additional questions to the class to assist them in formulating the paragraph structure of the theme. Finally he leads the class in writing the sentences which fill out the skeletal form which the class has developed. With this model in mind, the students are divided into small groups to organize a second outline following the pattern they have developed. This small group situation offers ideational and organizational support from peers, greater opportunity to verbalize, greater independence, and practice in using the model. It frees the teacher from whole class responsibility and allows him to work more closely with those students who need the most guidance. The final step is the individual theme. Because they are familiar with the pattern and have had the opportunity to verbalize their ideas, they are far better prepared to write a good theme.

The unit approach to literature also provides a sound basis for the research paper. Again, the problem solving basis of the unit makes the use of library skills purposeful. But more important, the paper itself has value. No longer an empty exercise in form, it becomes a valuable addition to class discussion of the unit concepts. However, the basic difficulty with the research paper is that we often find ourselves grading the Encyclopedia Britannica (and that's particularly embarrassing if you happen to give it less than an A). Of course the student learns much in the process. He learns many facts and ideas from his intimate association with the material. But because we feel that the process of inductive investigation will in the long run be more valuable than the learning in a research paper, and because we feel that compositions are better when they are the explication of concepts which have been carefully and fully developed under the teacher's direction, our units are limited in their use of research. We are more interested in thoughts about books than thoughts from books.

Literature also serves as a model for teaching creative writing. The patterns of narrative; the development of specificity in setting, characterization, and action; and the emergence of style are all characteristics of good short stories which the students can abstract and use as patterns for their own writing. The varying abilities of the students will dictate the specificity of the model that must be used, but all students can gain from the imitation of professional writing. To reiterate, the achievement comes not from the exhortation "Imitate!" but rather from the inductive analysis of an author's pattern and purpose--the involvement of the student in the process of creation.

The process is important--not the works read, nor the answers formulated, but the process of investigating experience, both read and vicarious. When a student has read Macbeth carefully, with the teacher's direction; when a student has written his research paper on the Elizabethan theater or the uses of the supernatural in Shakespeare's tragedies; when the student has done his character study of Lady Macbeth; how do we measure what he has learned? We give him a test on Macbeth. We measure his ability to reproduce with sophistication the ideas of others--his teacher or the scholars. But we do not measure his ability to apply this knowledge to other situations. On the other hand, the literary units of our curriculum attempt to focus not on facts, research, and teacher lectures, but rather on the concepts which are applicable in other situations. What does this have to do with composition? It suggests that the final test of a student's learning is not in his ability to deal with a work previously well analyzed, but rather in his ability to use concepts in understanding works of literature fresh to him. The literature unit offers this further advantage in teaching composition. It measures the student's ability to see relationships and to apply ideas in new situations. In other words it measures his ability to structure and organize his experience--his ability to compose.

Now that's all very well, but you will have noticed by now that this article has not dealt with the specific skills of composition. How can literature aid us in approaching the problems of incomplete sentences, atrocious spelling, subject-verb agreement, etc., etc., etc.? Perhaps there is no way to avoid the drudgery of inventories and analysis of mechanical errors, but the integration of the literary unit and composition does offer one value. If we have learned to deal with small groups in the study of literature, we can apply the same structure to the improvement of composition skills. As soon as we have broken the barrier of whole class instruction, we can work with composition problems as they are evident, rather than giving broadside lessons on sentence structure or unity to students who are either beyond our discussion or not yet ready to learn. The idea of treating composition problems as they arise for individuals, small groups, or large groups is not, of course, an approach inherent in the integration of literature and composition. But it is an approach inherent in our units which attempt to use group structures to adapt to the needs of the students. In this approach, composition skills are taught as they are needed rather than being forced into a sequence which is neither logical nor efficient.

The literary unit, then, has the following advantages as a basis for composition. It provides conceptual tools for interpreting literature and experience. It provides a problem solving goal which in turn provides a structure for composition. It gradually decreases the teacher's role so that the student can become more independent in his thinking and composition. It provides professional models for both expository and creative writing assignments. It provides time in the classroom for individual conferences.

It deals with the topics most central to the English curriculum.

Finally, and perhaps most important, it provides a process. Because the unit does not seek to teach specific works, because it does not seek to teach specific answers, there is hope that it may teach a process of inquiry--formulation, tentative application, and further inquiry--which will help the student become a thinking growing free individual.

SEMANTICS AND THE JUNIOR HIGH SCHOOL CURRICULUM

by Betty Lou Miller

To begin a discussion of general sementics as a part of the junior high school curriculum, it is important to establish a fundamental knowledge ot some of the basic principles common to all theories of meaning. Since entire books have been written on this topic, it is obvious that the explanation here presented will be necessarily brief. A short selected bibliography which suggests further reading in the area is provided at the end of this article.

One of the essential distinctions established by semanticists is deceiving in its apparent simplicity: The word is not the thing. In other words, the symbol, verbal or written representative, is not the referent, actual object or idea. Of course, no one confuses these two levels. Or do they? How many times have people struggled for "suitable" words in conversation when the obvious, or most direct term is readily known to both the speaker and the listener? In the areas of politics, religion, sex, medicine, and death, people hesitate to use certain terms, as if pronouncing the words "dying" or "tuberculosis" somehow threatens the occurrence of the things which these terms describe. How often does the phrase, "I'd rather not talk about that," occur in everyday conversation: This tendency to confuse the name with the thing it describes is even more pronounced in primitive cultures where certain words have strict taboos. Examples of this taboo on words are recorded by James Frazer in The Golden Bough:

> Taboos are applied not only to acts and objects but also to words, and to none more than to names. Primitive man regards his name as a vital portion of himself, and guards it accordingly. For this reason many savages at the present day take great pains to conceal their real names, lest these should give to evil-minded persons a handle by which to injure their owners.
>
> (p. 187, The New Golden Bough)

> Further, when the name of the deceased happens to be that of some common object, such as an animal, or plant, or fire, or water, it is sometimes considered necessary to drop that word in ordinary speech and replace it by another.
>
> (p. 192, The New Golden Bough)

> When the name is held to be a vital part of the person, it is natural to suppose that the mightier the person the more potent must be his name. Hence the names of supernatural things, such as gods and spirits, are commonly believed to be endowed with marvelous virtues, and the mere utterance of them may work wonders and disturb the course of nature.
>
> (p. 193, The New Golden Bough)

Whether on the superstitious level of the primitive, or on the more sophisticated level of modern day "social etiquette," the confusion of the word with the thing is a reality which semanticists recognize and analyze.

A second point in the semanticist's theory is the distinction between the verbal and the non-verbal world. The non-verbal world consists of that which is perceived by the five senses (the macroscopic world); that which is perceived by the use of instruments constructed to extend man's sense perceptions, such as the microscope and the electrocardiogram (the microscopic world); and that which cannot be perceived directly but which is inferred by indirection, such as the atom or the process of evaporation (the sub-microscopic world). Beyond the non-verbal world lies the verbal world, the world of language. This consists of all the oral and written symbols used by man to communicate sensations from the non-verbal world, and inferences made from such sensations. It is the world of words and signs.

Through a system of arrangement by levels, generally shown as a vertical graph, semanticists illustrate the hierarchical order between and within the verbal and non-verbal worlds. Each step on the ladder is less detailed about the actual referent than the one below it. This is best illustrated by comparing three of the levels: the microscopic, macroscopic, and the label. Man's observations of a piece of wood without the aid of measuring or magnifying devices enable him to make certain judgements about the size, weight, texture and color of the wood. Here he is operating on a macroscopic level. But his macroscopic observations are far more simple and incomplete than the knowledge of the wood which he attains on the microscopic level through his use of the ruler, the scale and the microscope. Even at this he has not exhausted the details contained in a single piece of wood. Further, the moment he labels the wood as wood, he has taken a great leap up the ladder of abstraction. In fact, the step from the non-verbal level to the verbal level is the greatest leap in the process of abstraction.

Abstraction itself can most simply be defined as a movement, accompanied by a necessary omission of details, from the concrete, non-verbal world to the increasingly abstract verbal world. Wendell Johnson, in his book *People in Quandaries*, expresses the levels of abstraction in this manner:

Etc.

Inference$_3$

Inference$_2$

Inference$_1$ Verbal world

Label or description

Macroscopic

Microscopic Non-verbal world

Submicroscopic

The higher levels, here named inferences, are descriptions of "the unobservable aspects of reality," as Wendell Johnson states in *People in Quandaries*. Inferences are man's evaluation, interpretation, and organization of the real world, and separate him from the lower animals, which operate primarily on a macroscopic level. The "Etc." represents the openendedness of the process of abstraction, expressing a semanticist's belief in man's ability to continue this process infinitely.

In addition to expressing the relationship of words to reality, the semanticist is concerned with the connection between the word and the speaker. He sees language as inextricably linked with the man who uses it. Language is subjective, no matter how precise, because it is the product of an individual who perceives the world through his unique nervous system, and then projects this perception back into the very reality to which he is reacting. Two simple examples will serve to illustrate this phenomena. Ask several people to identify a color, say blue-green, or a temperature, say lukewarm. They will differ. Similarly, consider the simple statement, "Clyde is a liar." It reveals not simply the qualities of Clyde, as the grammatical structure implies, but also something of the speaker--his evaluation of the situation. It is an inference based on the speaker's perception of Clyde's actions. The degree of subjectivity is reduced by substituting the statement, "Clyde lied to me yesterday," and further reduced by the statement, "Clyde said he was going to the movies, but he went to the theater." In each case, as the statement becomes more explicit and the speaker's opinion becomes less predominant, the degree of abstraction is lessened and the statement is placed lower on the ladder, closer to the label or descriptive level. Yet even in the last example the speaker is involved in the statement. His perception of Clyde's intent and his identification of Clyde's destination both combine to form his verbal expression.

Language not only reflects the speaker, but also affects the listener or reader. This affective nature of language is also within the province of general semantics. Why do people react to words in predictable ways? How can language, carefully controlled, produce desired action on the part of the listener or reader? These are the types of questions the semanticist asks. The semanticist studies these word connotations--the feelings and emotions which people associate with words. The techniques of propaganda make use of this connotative analysis and apply the psychological mechanisms of language to produce a desired reaction or attitude.

The introduction of connotation and propaganda into this discussion brings it to the level of semantics in the classroom. Semantics as a part of the junior high school curriculum is a means of stimulating interest in language as an aid, and sometimes a detriment, to clear thinking, writing, and reading. It gives students greater control over both oral and written language. Knowledge of fundamental semantics, naturally simplified and abbreviated for the young mind, creates a sensitivity to and an awareness of words and their multiordinal meanings.

The semantics program structured for three grade levels at Euclid Central Junior High School is a consecutive program constructed so that each subsequent year builds on and expands the area of study from the previous years. Even with this inter-relatedness it is possible to use one or two of the units alone by adding extra material to illustrate the contingent concepts which the student must know to understand the work. The units taught include an introduction to semantic principles, a study of euphemism, an analysis of propaganda techniques, and an introduction to logic and argumentation. An introduction to basic semantic principles early in the study prepares the student for analysis of euphemisms, and for the application of general semantics in advertising propaganda, logic and argumentation. The entire semantics program, in turn, provides him with a tool for analyzing literary techniques and the effectiveness and clarity of his own writing. A knowledge of the structure and function of general and specific statements helps the student to write better paragraphs and full length compositions. Understanding the connotative power of words is a valuable aid to the interpretation of poetry, a type of literature which relies heavily on connotation to convey meaning. Recognition of propaganda techniques provides a basis for evaluating an author's purpose in fiction and essay. These examples provide some insight into the way semantics is useful throughout the curriculum, in addition to being a valuable study for its own sake.

In the introduction to general semantics in the seventh grade, the students identify the following: symbol and referent and the relationship between the two, the process of abstracting and the relationship of the levels of abstraction to each other, the difference between the connotative and denotative meaning of words and the distinction between statements of report, false report, and judgement. This work is culminated by the analysis of each of these items as used in modern advertising.

The relationship between symbol and referent is described as an arbitrary assignment, discovered by the students through their answers to such questions as, "Why do we call a pig, pig? Why do we call the sun, sun? Why don't we call the sun, pig? " These questions lead into a discussion of language as a system of symbols assigned to objects and concepts, and used to communicate with other human beings. Language is seen as a means to communicate without the limitations of spatial or temporal proximity to the objects or concepts being discussed. Of course, the students' statements about this phenomena are much more simply worded, but in essence they are the same.

The levels of abstraction serve to illustrate to the student the many symbols possible for the same referent, and the process of abstraction which the human mind goes through when it groups and classifies non-verbal referents. The ladder which the students construct in class is a simplification of the semanticist's ladder presented earlier, and avoids the use of difficult vocabular. Although the students deal with the concept rather than the terminology, they build ladders beginning with the macroscopic non-verbal level and ending with a general, highly abstract level. This abstract level if developed further would produce the inferences suggested by Johnson's diagram. A student ladder looks something like this:

man-made object
household goods
furniture
chair
wooden chair

Or if the ladder builds in a different direction:

school equipment
classroom materials
classroom furniture
chair
wooden chair

In either case the students begin with an object which they perceive on a non-verbal level, in this case a desk chair, and label it as specifically as they choose. From here they proceed to suggest other terms for the same object and arrange these names in a hierarchical ladder building from specific to general. Through construction of this diagram and the discussions which ensue, the students are brought to realize that each step up the ladder involves an omission of details, and a growth in the number of referents classified under the term stated. Proceeding in a slightly different direction the discussion of connotation and denotation leads into the study of report and judgement.

When the students approach the study of euphemism,they begin by reviewing the previous work on general semantics. Connotation and denotation form a basis for the identification and description of euphemism. The use of euphemism is studied as a human tendency to substitute "better sounding" or "polite" terms sanctioned by society for the description of objects or concepts which cause anxiety. Expressions for dying such as "passed away," "went to the happy hunting ground," "gone to a happier life," "kicked the bucket," and "expired," serve as the introductory examples of euphemism. Further examples of euphemistic and non-euphemistic language, and possible reasons for the growth of such language, are drawn from the class during this study.

Moving to the application of semantic principles in propaganda, the students concentrate further on the affective nature of language by focusing on the conscious manipulation of people through propaganda techniques. The students identify through example and discussion the techniques generally labeled as glittering generality, name-calling, transfer, testimonial, plain folks, bandwagon, and card-stacking. Excerpts from essays, samples of speeches, and films provide materials for the study of propaganda. In addition, the students are called upon to create their own written and oral materials which make use of propaganda techniques and reveal their understanding of how and when these techniques may be effective.

Culminating the study of semantics at Euclid Central is a unit on logic and argumentation. This unit synthesizes the work of past semesters and widens the scope of language control possible by the students. The study of logic begins with a more precise and sophisticated definition of generalization. Through the introduction of the basics of inductive and deductive logic the students see the mechanism by which generalizations are formed and validated. They also study assumptions as untested generalizations and subject them to proof. In the process the students are called upon to test their own generalizations, subject their own assumptions to proof, and challenge the assumptions and generalizations of others. This activity naturally leads into the analysis of argumentative essays. Not only are the essays analyzed to reveal their formal structure, but also they are scrutinized for their use of propaganda techniques, connotation, judgement and report and, of course, generalization. The logic of each argument is discussed, and logical errors are criticized. To prepare the students for the criticism of logical errors, class time is spent in recognizing and describing traditionally defined logical errors. The emphasis is not placed on the standard names for such errors, but rather on recognition of their nature. Finally, the students are asked to write their own argumentative essays as a means of evaluating their ability to use language with a consciousness of its relation to reality, its factual and inferential nature, and its power to persuade.

Thus is the junior high school student introduced into the realm of words as complex symbols which at times trap man in a maze of verbal confusion and then again, release him from the physical limitations of time and space; which enable him to order his environment, but at the same time hinder his adjustment to a reality which changes faster than the language which describes it. The student has seen language in such a way that he will never completely relapse into a totally unconscious use of words, with disregard for their multiple meanings, suggestions, and powers.

BIBLIOGRAPHY

Hayakawa, S. I., Language in Thought and Action, Harcourt, Brace and World, Inc., New York, 1949.

Johnson, Wendell, People in Quandaries, Harper and Brothers, New York, 1946.

Weinberg, Harry L., Levels of Knowing and Existence, Harper and Rowe, New York, 1959.

THE LANGUAGE PROGRAM

To speak of a language program as part of an English curriculum is misleading. In one sense it is the center, if not the whole, of an English curriculum. The essential task of the English teacher is to help a student understand and use his language efficiently, whether it be literary or colloquial. The study of literature is similar to the study of syntax in that both are involved with the structure of language. To be concerned with semantics, symbolism, and satire is to be concerned with the ways in which language conveys meaning. The teacher of English must help the student understand the syntactic and semantic functions of words as they appear in increasingly complex structures, but he must also help the student learn to create his own increasingly complex, purposeful structures. From this point of view, the language program is the English curriculum as a whole. Bearing this in mind, we can turn to specific problems of those areas which have been designated "language" areas of the curriculum: morphology, syntax, and language change (synchronic and diachronic).

Professor Harold B. Allen of the University of Minnesota has conveniently classified grammars into types A-D. Allen's grammar A is the eighteenth century Latinate grammar with which we are all too familiar. Grammar B. consists of the grammatical analyses of the grammarians such as Jespersen, Sweet, Curme, Poutsma, and Kruisinga. Grammar C is that development of descriptive linguistics called structural linguistics, and Grammar D is the transformational grammar of Noam Chomsky.

But there are still others. Charles Hockett of Cornell University calls his work constructional grammar; Sydney Lamb of Berkeley is working with stratificational grammar; David Hays of the Rand Corporation is developing dependency grammar. Rather frightening, isn't it?

This state of ferment in linguistic study faces us squarely with the problem of modern education which Dr. Squire so succinctly illuminated in his talk at the Demonstration Center conference on "A Curriculum for Average Students."

> Buffeted by the changes wrought by technology and by the increasing complexity of our times, our educational system now faces what Margaret Mead has called a need for teaching students "how to formulate unknown solutions for unknown problems." Our culture is changing so rapidly that it is not remotely possible to educate individuals with all of the specific skills and specific techniques which they will need to cope with tomorrow's problems----If in effect then we are now educating in our classrooms the leaders of 20 or 25 years hence--the scientists, and statesmen and the artists of the year 2000--how must they best be prepared?

As teachers we clutch at our straws of knowledge because we fear the ocean of inadequacies which threatens to drown us. We do not understand how our language works; Noam Chomsky, C. C. Fries, and W. Nelson Francis do not understand how our language works (and would probably be the first to admit the fact). How are our students going to understand how our language works?

Perhaps attitudes are the most important results we can expect from introducing students to language study. The attitude that language is the humanistic study--the major force that gives man the powers that he has. The attitude that language both characterizes the individual using it and gives him the power to change his role. The attitude that language study is fascinating. The attitude that language can be judged only by its appropriateness to the situation in which it is used. If we can approach language study honestly and inquiringly perhaps our students will learn to follow suit.

The purpose of the language study units of the Euclid Central Junior High School curriculum is to introduce students to the study of language through inductive teaching techniques which demand that the student investigate the actualities of language usage rather than drilling on rules which are inaccurate and ineffectual. These units include units on Morphology (seventh grade), Dialects (eighth grade), Syntax (eighth grade), and Change in Language (ninth grade).

MORPHOLOGY

The unit on morphology offers the student an opportunity to examine the way his language works in terms of the words which make it up. The student examines, at first, carefully selected samples of the language and formulates hypotheses, about the words and the way they function in context. The first language sample, for instance, might utilize only plural nouns in subject positions, comparative adjectives between determiners and nouns, and regular verbs in the past tense, e.g., "The larger elephants jumped. The smaller elephants walked." Thus the student can classify words on the basis of the characteristics revealed in the first language sample. He then sets up hypotheses about these three classes of words, e.g., the words ending in s precede the words ending in ed and follow the words ending in er. Such hypotheses are obviously inadequate, but this inadequacy is for the student to determine as he examines additional samples of the language. Each sample of course must introduce some new characteristics of the language which forces the student to revise his hypotheses to include these characteristics.

This process continues until the student has a set of adequate hypotheses (not rules) describing his language and until the student can use these hypotheses in the analyses of various language structures. It is important that the hypotheses remain at the level of hypotheses. They should not be allowed to become axioms. Once they have attained the status of axioms, investigation of the language ceases. In a culture changing as fast as ours, people must be willing to observe, hypothesize, and revise continually in the area of language as well as in other areas. Perhaps the chief value of this unit lies in teaching this process of examination, hypothesis, testing, and revision. It is such a process that allows one to maintain a valid view of a changing world. In addition the student will learn objective criteria for classification of the words in his language and will begin to see how these classes of words function with one another.

DIALECTS

The study of dialects seems to be an appropriate tool for the honest analysis of linguistic reality, and Andy Griffith's "What it was, it was football..." is an excellent introduction to dialects. One will find that students have a great store of intuitive knowledge about language differences. With very little direction from the teacher they will be able to distinguish the three major aspects of language variation--vocabulary, pronunciation, and syntax. Throughout these introductory investigations there will be opportunity to deal with student attitudes about language. At some point words such as "accent," "incorrect," "hillbilly," and "wrong" will arise in student attempts to explain Griffith's language patterns. They can be led to substitute the word "different" and a careful explanation of the difference for these pejorative judgments. The degree of sophistication to which these investigations are carried depends primarily upon the response of the class. Should the entire group find a particular field of investigation stimulating and exciting, they should continue their investigation. A small group of students can be allowed to pursue any particular problem in which they are interested. With any group, however, the introductory study of dialects will deal with the concepts of phonetic analysis, dialect geography, social dialects, and dialect in literature.

From attempts at phonetic transcription, the students should recognize that the written language does not directly represent the sounds of spoken English. Interested students might wish to attempt the development of an alphabet in which each letter would represent one and only one sound. H. L. Smith's movie on dialect will furnish the students with devices to use in analyzing a person's language geographically. With this brief background, they can prepare a questionnaire to use in isolating the geographic origin of some of the more unique speakers in the school or from the surrounding community. The presentation of a map from Kurath's A Word Geography of the Eastern United States and a testing of their own speech patterns in relation to some of the major distinctions between dialect areas could conclude this introduction by dialect geography. Again, interested students could pursue the topic further, by studying isoglosses or analyzing more speakers. The introduction of jargon, slang, and levels of usage should make students aware that they react to language usage just as they react to the clothes and manners that people exhibit. The unit also deals with the use of dialects in literature. In fact the unit might just as easily have started from this point, since it is a field of great fascination for the students. The classic example is G. B. Shaw's "Pygmalion,"which shows the use of language instruction to change the social standing of an individual. The bibliography from Dialects USA by Jean Malmstrom and Annabel Ashley, available from the NCTE for $1.00, is an excellent source for basic concepts and student activities. Any of the works in the bibliography may be used for analysis or oral presentation to extend the students' understanding of and feeling for dialect differences in language.

Finally, the unit attempts to synthesize the learning that has taken place through a final composition which should present not only distinctions made and conclusions drawn, but also problems which the writer feels have not yet been adequately investigated. The teacher may judge the success of the unit by the final compositions of the students. These compositions should reflect student knowledge and student attitudes. They should represent a knowledge of the wide varieties of pronunciation, vocabulary, and syntax that are used by educated speakers of English, and a willingness to accept these differences for what they are--not right or wrong, just different.

CHANGE IN LANGUAGE

A unit on language change is a valuable addition to an English curriculum if students are to be made aware of the basic findings of linguists and if they are to develop a realistic attitude about language. A unit of this kind must contain the ideas that any given language is constantly changing, that there are a great variety of languages, and that all languages have a structure that can be analyzed and described. Although there may be other principles about language that may be useful, it seems wise to restrict the study of language in junior high school to basic ideas about language rather than becoming involved in a too technical and complicated approach.

Most students entering junior high school have been exposed to some principles of language, but the exposure has often been limited to the study of traditional school grammar. They have not learned that their language is a changing--almost living--entity. They have been taught the dos and don'ts of traditional grammar and have as a result the attitude that the study of language is prescriptive. They usually are lost in the maze of terms and the intricacies of grammar. They have not found that the study of their language can be enjoyable,and they cannot see how they are in any way involved.

The purposes of the unit on language change at Euclid Central Junior High School are to involve the students, to provide them with a realistic attitude toward language, and, perhaps, to demonstrate to them that the study of language is both fascinating and enjoyable. To accomplish these purposes the unit is structured to insure as much student participation as possible.

Students begin their study with changes in the words of our language that have been introduced into the language through intentional innovations, the influence of historical events, word borrowing, and semantic change. They study the use of words like "Sputnik" and "Beatlemania" and try to determine when the words were introduced, whether the words are used as a base for new words, and whether or not the use of the words has been discontinued and why. Later they study the introduction of words in given periods of history. The students also study different kinds of lapses that occur in their language and the changing effect lapses have on the language.

Next the students begin a brief study of some of the characteristics of Indo-European languages and English in particular. They briefly discuss the Great Vowel Shift and Grimm's Law. They then compare a given sentence in many languages to determine similarities and differences.

The students are introduced to historical change in the English language by recordings of selections from the Bible in Old English, Middle English, and Early Modern English. They then are asked a series of questions about the differences between the language of the three recordings to lead them to recognize spelling, morphological, and syntactic changes that have occurred. At first, when they are told that each recording is an example of English from a different historical period, they may express disbelief, but questions will lead them to recognize similarities as well as differences. Finally, they are given a list of general or specific topics on language. From the list they choose a subject to research and conclude their activities by writing a paper about this subject. Papers of interest are dittoed and distributed to the class.

When the unit is finished,the students will have been exposed to a broad realistic view of language. They will have begun to understand how their language functions and will have begun to develop attitudes toward language that are consistent with the discoveries of linguists. They will also have begun to realize that they play a very important part in determining what their language is.

SYNTAX

If we are to teach syntax for its own sake, because it is of value as a humanistic study, then our most important objective is to teach the understanding of how words work together. Ruth Strickland's study The Language of Elementary School Children proves that when children enter school they know and use all the major syntactic patterns of oral English. Why not call upon this ability to use the language to help the student objectify ideas about how the language works? Let the student be his own linguist. Let him collect samples of language and make his own generalizations about language. Let him set up hypotheses about how his language works, and ask him to test and revise the hypotheses. Perhaps such an exploratory approach is the most valuable aspect of language study. The burden of proof will be on the student and not upon the teacher. He can be highly motivated to draw conslusions and set up rules. And he will, perhaps, feel free to explore and experiment with his language--to use it as effectively and efficiently as he can because he realizes that he is the master of it, and not it of him. Such an inductive study can begin and proceed through three steps: 1)scrambled sentences, 2) student sentences, and 3) omitted words.

1)Scrambled sentences such as the following are presented to students to demonstrate that while words have meanings individually, they must appear in particular orders if they are to have meaning collectively.

a. girl the frog over then jumped high.
b. all the helped fathers boys day the long.
c. small built the winter for a trappers the cabin.

2) In the next step of the sequence the teacher asks the students to compose the shortest statements they can. As the students write, the teacher can walk around the room and select the sentences which will best suit the purposes of the lesson. He can

then ask students who have written sentences conforming to basic patterns to write them on the board. (At this point the teacher can feel free to use the word sentence even though the students do not have a clear idea of what it means and may write phrases in response to it.) Sentences such as the following serve well for the exercise:

The boy runs.
He threw the ball.
The girl gave him a book.

The students now have sentences of three basic patterns with which they can work. The next step is to omit one word at a time and make lists of words which will fit into the blank spaces.

3) Omitting words and supplying other words to fill the blanks should indicate that only certain kinds of words can fill particular blank spaces (slots). Students can make lists of words which will fit into the blanks in patterns such as the following:

1. The stands still.
2. The man quietly.
3. The man stands on the corner.

After collecting lists of words which fit the blanks in the various patterns, the students can determine whether or not any of the words will fit in the blanks of the other patterns. Undoubtedly some of them will. At this point the students can begin to make generalizations about the words which fit into the various blanks and what happens to them when they change from one position to another.

Syntax may also be taught in the hope of improving students' writing. How best to do this is the problem. Experience has shown that the use of models and patterns is very effective in that the student can learn to write specific structures immediately. What effect such practice will have on the syntax of the students' writing beyond the immediate situation remains to be determined. Nevertheless the practices of discovering what structures a student does and does not use, instructing him in the use of structures with which he needs help through the use of models and patterns, and making him aware of the changes and additions to meaning which the use of such structures can bring about hold great promise.

As a part of the unit on syntax such instruction begins by asking the students to examine model sentences in which certain patterns are apparent and by asking students to add details to the basic sentence patterns they have already studied, expanding one part of the pattern at a time through the use of various devices.

The students should examine the ways in which they can expand the various parts of a sentence by the use of modifiers such as adjectives, adjective clauses, adverb clauses, prepositional phrases, and participial phrases. They should examine the possibilities of using verbal phrases and noun clauses in subject and object positions. They should objectify and imitate such patterns as the parallel structure and the appositive. This practical phase of a unit on syntax should not lead to the mechanical reproduction of various syntactic structures. Rather, it should make the student aware of the many syntactic possibilities of the written language, should give him practice and discretion in the use of these various structures. If the study of syntax can accomplish these goals or aid significantly in their accomplishment, then it is not simply a humanistic study but one of vital significance to the development of the student as a writer.

Project English Demonstration Center
Western Reserve University
Euclid Central Junior High School
Cleveland, Ohio

A UNIT ON THE OUTCAST

Ninth Grade Average Curriculum

Date of Preparation: September, 1961
Date of Revision: August, 1963
April, 1964

TEACHING THE UNIT

Great writers have often used the study of an outcast and the group from which he is outcast as a basis for many of their best works; Shakespeare's Hamlet, Ibsen's Dr. Stockman, O'Neill's Yank are all literary examples of the outcast. Although every student could not handle the intricate and delicate situations in such outcast stories, all students can benefit from an awareness of the outcast, the scapegoat, and the group and its prejudices as used in literature. Treatment of the outcast theme in easy works will lead to the student's eventual understanding of the pressures and consequences of being a Hamlet, appreciation of Ibsen's craftsmanship in creating Dr. Stockman, and awareness of the social implications in O'Neill's treatment of Yank.

The unit is introduced with an obvious physically grotesque outcast in "Born of Man and Woman" and an obvious ethnic outcast in "The Charivari," so that the student recognizes and begins to develop the concepts of how being different and not being in accord with group standards affects the individual.

The unit then moves into the study of short stories which involve various reasons for ostracism - religious, ethnic, racial, social and physical - some obvious and some subtle. The stories are read by each student, but the various concepts are developed through class discussion.

In this unit, it is particularly essential that some work be done with vocabulary which is related to the unit, as much of it will be unfamiliar to the student; scapegoat, ostracize, prejudice, social, ethnic, religious, and racial are all terms which should be analyzed and discussed in terms of teacher and student experience with references to actual or fictional incidents.

The student can apply "outcasting" to present day and real life situations, and this technique is handled through newspaper reading and newspaper writing. The students bring into class examples from newspapers of present day outcasting, which are discussed in class. The student, then, is asked to write an editorial, a feature story, or a news story from some experience that he has had or witnessed involving some form of outcasting. The techniques of newspaper writing are taught along with this lesson.

The student should now have developed the whys and hows of outcasting, and be ready to proceed somewhat on his own. For individual analysis, longer short stories whose themes are more fully developed allow the student to explore the detailed ramifications of the unit problems and concepts. "The Snow Goose" is read individually by all students and then discussed in class. For those students able now to work independently "The Blue Hotel" is assigned. Students who have not fully grasped the concepts might read another long, but simple, short story to clarify concepts. When a majority of the class has become cognizant of the concepts, they are ready for poetry, which gives fewer clues to meaning than the other forms of literature. The teacher may use a variety of poems and divide the class into homogeneous groups with the "most clue" poems going to the slowest and the "least clue" poems to the fastest students. The entire class then hears the final reports of each group so the class may share in the interpretation of all poems used.

When all of these steps have been completed, the student should now be capable of handling a novel. For this particular unit, To Kill A Mockingbird seemed appropriate reading for any level students. All students seem to enjoy the book and to be able to apply concepts of ostracism to the novel. Every student will not obtain the same level of understanding but each will come to valid conclusions at his own level. When the students complete the novel, the class is divided into homogeneous groups, and each group chooses a discussion topic upon which the group will write a paper to be presented to the class.

The final step and culminating point of the unit is the student's selection of an individual novel from a bibliography and his application of all the concepts to his selection. An individual conference with each student helps him to choose a topic relating the concepts learned in the unit to his book. The topic is then developed and written by the student.

These various steps lead the student to an awareness of the conflict between individual and group standards and of the effects of the group upon the individual in life and literature. More than this, however, the unit offers both background and practice which will engender understanding in the student's later reading of literature.

MATERIALS

POETRY:

Field, Edward, "Tulips and Addresses" in the *New Yorker*, April 27, 1963, 39:47.

Hughes, Langston, "Brass Spittoons" in *Modern American Poetry*, ed. Louis Untermeyer, Harcourt, Brace and Company, New York, 1950.

Robinson, E. A. "Mr. Flood's Party" in *Modern American Poetry*.

Rosenberg, Isaac, "The Jew" in *Modern British Poetry*, ed. Louis Untermeyer, Harcourt, Brace, and Company, New York, 1950.

Sassoon, Siegfried, "Does it Matter?" in *Modern British Poetry*.

Thomas, Dylan, "The Hunchback in the Park" in *Modern British Poetry*.

SHORT STORIES:

Crane, Stephen, "The Blue Hotel" in *Twenty Short Stories*, Knopf, New York, 1940.

Gail, Zona, "The Charivari" in *Yellow, Gentian, and Blue*, Appleton Publishers, n.d.

Gorky, Maxim, "Her Lover" in *75 Short Masterpieces*, ed. Roger B. Goodman, Bantam Books, New York, 1961.

Harte, Bret, "The Outcasts of Poker Flat" in *Worlds to Explore*, ed. Matilda Bailey and Ullin W. Leavell, American Book Company, New York, 1956.

Matheson, Richard, "Born of Man and Woman" in *75 Short Masterpieces*.

Parker, Dorothy, "Clothe the Naked" in *Twenty Grand Short Stories*, Bantam Books, New York, 1941.

Peretz, I. L.,"The Outcast" in *The Book of Fire*, trans. by Joseph Leftwich, Thomas Yoseloff, New York, n.d.

Peretz, I. L., "The Seventh Candle" in *The Book of Fire*.

NOVELS:

Gallico, Paul, *The Snow Goose*, Knopf, New York, 1940.

Lee, Harper, *To Kill a Mockingbird*, Popular Library, New York, 1960.

LESSON #1

OBJECTIVES: To discover the outcast in literature.
To find examples of outcasts in modern life.
To seek the cause of this relationship.

MATERIALS: "Born of Man and Woman"
"Charivari"

PROCEDURES:

A. Distribute the story "Born of Man and Woman" and have the students read it in class before any discussion takes place.

B. To check on reading accuracy, establish through questions such as the following the major details of the story on the literal level:
1. Who is the speaker?
2. Where and how does he live?
3. Is there anything unusual about the speaker?
4. Who are the "little mothers" and "little fathers"?

C. To develop inferences about the story and the concept of outcast, ask such questions as:
1. Why did the character call children "little mothers" and "little fathers"?
2. Why do you think the speaker was forced to live in the cellar?

D. The students will recognize this story as an exaggeration of the way a deformed person might be treated. To lead them to relate the concept ot personal knowledge, tell them a story from personal experience in which you have known or heard of an outcast. Ask them to mention situations they've heard about.
1. Do you know of other situations like this? (Children locked in attics by their parents; children kept under sedation by parents, etc.)
2. Why do people treat other people in this way? (Fear, shame, ignorance)

E. Assign "The Charivari" and the study guide questions. To inductively develop the causes of prejudice, discuss the study questions in class.

STUDY GUIDE: "The Charivari"

by Zona Gail

VOCABULARY: hypocritical, mementos, wit

1. How did the people treat Obald,and how did they think about him before Edward Muir entered his house? How much did they really know about him?
2. Why did Muir go inside Obald's house?
3. Describe the interior.
    a. What things in particular interested Edward?
    b. What was Obald's reaction to Edward's interest?
4. Who did Edward tell about his visit?
5. After they found out about the chest, what did various people say about Obald? How did they act toward him?
6. Why do you think they reacted the way they did? Can you see the causes of prejudice behind the actions of the townspeople?
7. What was Obald's reaction to the townspeople? Did this help or hurt his acceptance by the group?
8. What is a charivari? Considering the end of the story, why was it ironic that the boys gave Obald a charivari?
9. What effect does the ending have on the reader?

LESSON #2

OBJECTIVES: To develop concepts by analyzing short stories.
To analyze the reactions of the outcast to his situation.

MATERIALS: "The Seventh Candle"
"Clothe the Naked"
"Her Lover"
"The Outcasts of Poker Flat"
"The Outcast"

PROCEDURES:

A. To direct the students in the recognition of concepts, assign each story the day before class discussion and give the students the study questions to use as a check on understanding. This work is to be done individually.

B. Using the study questions as a basis for discussion, analyze each story with the class, objectifying the concepts which each one exemplifies.

1. "The Seventh Candle" - Ostracizing a member of a group for religious differences.
2. "Clothe the Naked"
    - a. Scapegoating in the aggression of the boys against Raymond.
    - b. Prejudice in the treatment of Lannie by her employers and in the attitude of whites toward Negroes.
    - c. Reactions of the outcasts:
      Big Lannie - acceptance of fate
      Raymond - bewilderment and fear
    - d. Ostracism for reasons of physical deformity, for difference in dress, and for reasons of race.
3. "Her Lover"
    - a. Reaction of outcast by creation of a fantasy world.
    - b. Change in attitude of group (represented by student) after familiarity and understanding is achieved.
    - c. Outcast for reasons of physical appearance and social status.
4. "The Outcasts of Poker Flat"
    - a. Scapegoating of several individuals by a town.
    - b. Variety of social outcasts: prostitute, gambler, drunkard, etc.
    - c. Reaction of the outcasts to their situation: fear, aggression toward group responsibility, courage, etc.
5. "The Outcast"
    - a. A figure outcast from more than one group.
    - b. Ostracism of an individual by nature of the role assigned to that individual and the inability of the individual to function in that role.

STUDY GUIDE: "The Outcasts of Poker Flat"

by Bret Harte

VOCABULARY: ominous, banishment, impropriety, expatriate, coquetry

1. Why was Poker Flat experiencing the burst of virtuous reaction that led to the outcasting of the group?
2. How would you describe the group which is responsible for the banishment?
3. What had each of the expatriates done to warrant being outcast from the group?
    a. Oakhurst
    b. Mother Shipton
    c. The Duchess
    d. Uncle Billy
4. Why have Piney and the Innocent been forced to run away?
5. In what way is the reason for the exile of Piney and the Innocent similar to the reason for the exile of Oakhurst and his group?
6. Were the groups responsible for the exile of either group justified in their actions? Why? How was this an example of scapegoating?
7. How does the following apply to "The Outcasts of Poker Flat"? What do all the "bad" characters except one do to merit the lines?

    There's so much good in the worst of us,
    And so much bad in the best of us,
    That it hardly behooves any of us
    To talk about the rest of us.

8. How did each of the outcasts react to his exile? Which one was the strongest? the weakest?

STUDY GUIDE: "The Seventh Candle"

by I. L. Peretz

VOCABULARY: synagogue, Sabbath

1. For whom does Basha light the candles each Friday?
2. Why does Basha live with her grandmother?
3. Why does Basha's grandmother forbid her to light a candle for her father?
4. Of what does the seventh candle become a symbol?
5. Why is the father an outcast? From what group is he outcast?

STUDY GUIDE: "Clothe the Naked"

by Dorothy Parker

VOCABULARY:

- gutta-percha
- tedious
- brads
- personage
- salvia
- self-deprecation
- reprisal
- incarceration

1. a. Reread the first four paragraphs of "Clothe the Naked" and, using the information you find, describe the kind of life Big Lannie had had.
   b. Do you think this is an exaggerated account? Why?
   c. What effect does a statement like "Big Lannie told the time in days" have on an analysis such as the one you did in 1-a.?
2. What changes did Raymond bring to Big Lannie's life?
3. What is ironic about the "ladies'" comments when Big Lannie tells them they must quit?
4. Why couldn't Big Lannie get relief?
5. Who was Big Lannie's and Raymond's salvation? Describe her. Dorothy Parker, the author of the story, is well known for her sarcasm; how is it shown here?
6. What is Raymond's favorite pastime? Why does it have to end? What is Raymond's first reaction to this?
7. What incident builds up prejudice against the Negro and enables people to scapegoat him more?
8. Why does Big Lannie beg?
9. How does Raymond feel about the forthcoming walk?
10. What effective figure of speech does the author use in describing what happens to Raymond, from Raymond's own point of view?
11. Do you feel that the ending of the story is more pathetic than it would have been if Raymond had died? Why or why not?
12. What kind of an outcast is Big Lannie? Raymond?
13. What "ugly" qualities has Miss Parker given "the superior white stereotype"? What admirable qualities has she given the Negro?

STUDY GUIDE: "Her Lover"

by Maxim Gorky

VOCABULARY:
- garret
- cynical
- supplicatory
- beseeching
- incongruous
- mastodon
- ennui
- impeccability
- humanism
- gait

1. Who tells the story? How do you learn what kind of person he is? Why does he feel superior?
2. Who is the outcast? Describe her physical appearance and behavior. For what reasons is she outcast?
3. Why does Teresa's first request seem ironic?
4. What does Teresa wish to do for the student in return for his favor? Why does this seem incongruous?
5. To whom does Teresa wish the second letter written? Why does this "fog" the author? Do you think his reaction is natural?
6. Why did Teresa invent her lover? Is this idea believable?
7. Explain these words: "Now, whenever I come to this point in my story, I always feel horribly awkward and idiotic. Well, well!"
8. Explain the idea behind the letters to Teresa and Boles.
9. Are the outcasts' needs any different from the needs of the accepted? Which needs often become stronger?
10. Summarize the meaning of the acquaintance's remarks. Why does he think society scorns certain individuals? Is society aware that it does this? According to the author will we change?

STUDY GUIDE: "The Outcast"

by I. L. Peretz

1. What type of family is described in the first part of the story? How does Hannah not seem a part of the family?
2. Practically a whole story is related in the middle section:

> The life to which she fled, flung her back, cast her out.
> The happiness she had hoped for soon faded. The flowers
> she had dreamed of became thorns.
> But she could not come back! Between us stood the Law -
> and two graves, my father's and my mother's grave.

   a. To what life had she fled?
   b. What things separated Hannah from returning to her original group? Why in particular "the Law"?
   c. What do the flower and the thorn symbolize?
   d. What would you say is the approximate intermittent time between her leaving the group and her return?
3. What are the comparisons Hannah makes of Judaism and Christianity?
4. Explain the line, "You kept that for menfolk only."
5. Why has Hannah become an outcast from both religious groups? Why are her feelings mixed as to which group she wishes to belong to?
6. Does the author give Hannah hope at the end of the story?

LESSON #3

OBJECTIVES: To recognize and define the vocabulary of the unit.
To apply the terms to literature and personal experience.

MATERIALS: THE OUTCAST: THEORETICAL SOURCES

PROCEDURES:

A. Involve the class in a discussion of their personal and literary experiences with the unit concepts.
1. How does scapegoating go on today?
2. What examples of scapegoating were there in the stories we have read?
3. What is a good definition for modern scapegoating?
Refer to the section of the theoretical essay on modern scapegoating to guide the students in formulating their definition.

B. To develop related vocabulary skills and further develop concepts, put the term "prejudice" on the board. Ask the class to divide it into its two base forms.
(pre judge)
1. What does "pre" mean?
2. What does "judge" mean?
3. When you are prejudiced toward something,what are you doing?
4. What would be a good definition for "prejudice"?

C. Brainstorm with the class for reasons why people pre-judge. Refer them to the stories they have read. From your notes, suggest reasons that the students fail to develop.

D. To introduce the concept of group standards, ask the students to think of incidents in their lives in or outside of school in which someone has been cast out of a group. If student responses are weak, ask about causes. (For good classes introduce the word "ostracize" at this point.)
1. What can cause a person to be ostracized?
   a. Standards of dress.
   b. Standards of physical appearance.
   c. Standards of home background.
   d. Standards of speech.
   e. Standards of ability. (academic, sports, mechanical)
2. Why was the person outcast in the examples suggested?
   (violated idea of group standards)

E. To aid the students in moving toward more abstract levels, list five qualities of the outcast which apparently cause his isolation from a group and discuss their distinctions.
1. physical
2. social
3. ethnic
4. religious
5. racial

F. To further relate these ideas to literature, ask the class the following questions about "Born of Man and Woman":
1. What standards of our society did the speaker fall below?
2. What evidence is there of "scapegoating" in the story?
3. What type of outcast was the speaker?
Continue the discussion with other stories until the class has objectified and synthesized the concepts to your satisfaction.

G. Study the theoretical essay notes on scapegoating, prejudice, and group standards to plan a talk for the students on the concepts of scapegoating (ancient and modern), prejudice (definition and causes), and isolation from the group (standards of a group). The talk should reinforce, build, and expand the concepts which the class has developed inductively.

LESSON #4

OBJECTIVES: To apply the concepts of the unit in creative writing.
To distinguish among styles of newspaper writing.

MATERIALS: Newspaper and/or magazine articles.

PROCEDURES:

A. Assign the students to obtain newspaper and/or magazine articles in which a person or group is outcast. This assignment should be made a week in advance of the lesson. In class, discuss some of the articles dealing with various reasons for outcasting, such as: social differences, ethnic differences, religious differences, racial differences, and physical handicaps. (It might be helpful to collect articles ahead of time yourself so as to have one example of each kind of outcast.)

B. To reduce teacher direction, divide the class into heterogeneous groups and have the groups discuss their newspaper article in the terms of the unit. To show the students that outcast situations not only apply to others but to themselves as well, lead the groups, while circulating among them, from these life situations to individual situations where they have been an outcast or have a friend who was an outcast.

1. Have you ever known anyone who was outcast by his parents?
2. Outcast from friends or peer group?
3. Outcast from groups by reason of race, religion, or physical difference?
4. Outcast for economic reasons?

C. To prepare for the written assignment, expose the student to an editorial, a feature, and a news story dittoed from the articles the students have accumulated.

1. Read these articles carefully to see how they are different.
2. What are the differences among the three articles?

The students may apply many of the concepts learned in the semantics unit in this type of analysis. List the students' comments on the board in three columns and conclude the discussion by heading the columns with the appropriate word.

1. Feature writing.
    a. Human interest stories, not necessarily "newsworthy" or "front-page material".
    b. Appeals to a certain type of reader, i.e. teenager, businessman, housewife.
    c. First paragraph attention-getting devices: questions, exclamations, quotations.
    d. Use of clever, highly connotative language.
2. News Story.
    a. Who, what, when, where, why usually in first paragraph.
    b. Use of denotative language.
    c. Newsworthy material.
3. Editorial.
    a. Article commenting on a subject; opinions.
    b. Backed up with facts and logic as well as opinion.
    c. Used either to inform the public, influence opinion or others, or entertain.
    d. Use of slanted language, connotative words.
    e. May be accompanied by letters to the editor or cartoons.

D. Make the assignment: Write about a personal experience with outcasting similar to those discussed in class. Use the form of a newspaper editorial, feature story, or news story.

E. To further prepare for the writing assignment, have each student write an outline of what he wants to say and then help him decide which form would be best to present his topic. (It might be helpful if the teacher had an example of all three kinds of writing that he had written himself. For slower students the straight news story might be best.)

LESSON #5

OBJECTIVES: To analyze a longer work for the type of outcast, the reasons for outcasting, and the reaction of the outcast.
To prepare a written analysis centered around one aspect of the story.

MATERIALS: "The Snow Goose"

PROCEDURES:

A. To prepare for reading, distribute the study guide and preview the vocabulary of the story:

hamlet
bulwark
inarticulate
tendrils
oblivion
barnacle
unerringly
buffeted
apparition
plummeted
askance
pinioned
girt
derelict
extant
meandering
ogre
breached
ply
estuaries

B. After the students have read the story individually, divide them into heterogeneous groups and have them discuss the study guide questions in their groups. (Answers to the questions may be written if the teacher feels this is necessary to keep the groups moving. If the discussions seem to be progressing adequately, written answers are unnecessary.)

C. To prepare students for group writing, bring the class together for a discussion to review the concepts of the unit briefly.

D. Group the students homogeneously and assign topics according to ability.

1. Low ability - Rhadayer, as an outcast from society, builds his life around Fritha and the world of nature.
2. Middle Ability - Rhadayer and the snow goose are parallel characters in this story of the outcast.
3. High Ability - The snow goose and its symbolic meaning.

STUDY GUIDE: "The Snow Goose"

by Paul Gallico

1. Describe the setting of the story. How does it fit the main character and create the mood?
2. Describe Philip Rhayader. Where does he choose to live? Why?
3. Who is the narrator? How does he know the story?
4. How did the people react to Philip? Why was he outcast?
5. What kind of personality did Philip have? How did he react to his fellow humans who rejected him?
6. To what did Philip turn to replace human companionship? Explain his life in the lighthouse.
7. Describe Fritha. What brings her to Rhayader?
8. What is Fritha's attitude toward Rhayader when she first meets him? What changes her attitude?
9. What is the background of the snow goose? How does the bird become attached to Rhayader?
10. Describe the relationship built up between Rhayader and Fritha. What is the function of the bird in this relationship?
11. During what period in history does the story take place?
12. What does Rhayader plan to do with his boat? Why was this action particularly important to Rhayader? How does he carry out his plan?
13. What technique does Gallico use to describe the heroic efforts of Rhayader?
14. Taking into consideration the following, what does the snow bird symbolize?:
    a. Connection with Fritha.
    b. Role in the relationship between Fritha and Rhayader, and the nature of that relationship.
    c. The bird's actions during the rescue.
    d. Fritha's thoughts at the end of the story.

LESSON #6

OBJECTIVES: To apply the concepts to poetry.
To organize and present oral reports.

MATERIALS:

"Tulips and Addresses"
"The Jew"
"Does it Matter?"
"The Hunchback in the Park"
"Brass Spittoons"
"Mr. Flood's Party"

PROCEDURES:

A. To familiarize each student with each poem that will be in this lesson, divide the class into homogeneous groups and have them read the poems and select one that they as a group wish to study and report to the rest of the class.

B. To develop the concept of outcasting with less teacher direction and to develop some understanding of an author's attitude, have each group study its poem looking primarily for the concepts learned in the unit. The things that might concretely be suggested are:

1. The type of outcast.
2. The reason for outcasting.
3. The reaction of the outcast.
4. The attitude of the speaker toward the outcast, and toward the group that outcasts.
5. The relationship between the speaker and the outcast.

C. To develop skill in oral activities, have each group present its poem and its interpretation to the class. The group presentation might be divided as follows:

1. One person reading poem.
2. One person discussing type of outcast.
3. One person discussing reason for outcasting.
4. One person discussing the speaker's attitude.
5. One person discussing the reactions of the outcast.

LESSON #7: (An alternate lesson only for particularly able students.)

OBJECTIVES: To apply the unit concepts to a short story.
To prepare oral reports.

MATERIALS: "The Blue Hotel"

PROCEDURES:

A. Distribute the study questions and assign the reading of "The Blue Hotel."

B. Divide the class into heterogeneous groups and have the students discuss the study guide questions in groups.

C. To encourage the formulation of problems based on literature with less teacher direction, have each group develop several topic questions which could be discussed in a report on the story.

D. Working with the groups one at a time, help them choose a suitable topic for a group report.
   1. How does Crane use setting as a means of developing the theme of the story?
   2. What are the causes of the Swede's isolation from the group and his eventual death?
   3. What are the attitudes of the other characters toward the Swede?
   4. Who is the scapegoat in "The Blue Hotel"? What evidence supports your opinion?
   5. Compare the Swede and Richard Cory.

E. To prepare for an oral report, discuss with the whole class the organization of the report with the assignment of certain parts to various members of the group. Point out the use of notes as an aid to reporting.

F. Have each group report to the class on their chosen topic.

G. To culminate the lesson, discuss the story with the entire group.
   1. Explain the significance and meaning of the second paragraph in section VIII. How does the vain man separate himself from the rest of the world? Using the symbols of the Swede as the vain man and the blizzard as the world, how does Crane feel about refuge from life?
   2. Can you explain the use of blue in the story? Suggestions:
      a. Man's foolish pride against the universe.
      b. Assertion ot Scully's humaneness.
      c. Swede's rejection of humanity.
      d. Failure of others to treat the Swede as man and brother.
   3. Should the story end at the end of section VIII? Does Section IX present too moralistic a view?
   4. Compare the Swede and Richard Cory by Robinson.
   5. Crane usually writes about an "outcast." He never tries to protect the outcast from the natural forces which surround him; he usually only tries to explain the outcast and what forces made him an outcast. How has he done it in this story?

STUDY GUIDE: "The Blue Hotel"

by Stephen Crane

PART I

VOCABULARY: heron trepidation

1. What is so unusual about a hotel being painted blue? Did Scully do this on purpose? Does this give you any knowledge of Scully's character?
2. What effect do you get from the three men having no names? Does this seem to isolate the men from each other?
3. In Part I, which of the men seems to be the outcast? Pick out some specific phrases that show he is different or thought to be different.

PART II

VOCABULARY: adversary jocosely
askance blatant
indolently

1. Why would Scully's voice be hearty when he announced a blizzard?
2. What might make the Swede feel as he does? Does anything which has previously happened look suspicious?
3. Describe the Cowboy and Easterner. What type of men do they appear to be? Do they have anything in common which could form the basis for a close relationship?
4. Whose actions have set the Swede apart from the rest of the group?
5. At the end of the chapter who has become an outcast? Why?

PART III

1. Do you find anything ironic in Crane's use of the words, "three silver pieces"?
2. What were Scully's motives in talking to the Swede? What did the Swede think Scully's motives were?
3. Of all the characters, whom do you find the most human? Why?

PART IV

1. The Easterner thought the Swede was afraid because of reading dime-store novels. Can you think of examples where reading dime-store novels has made you afraid of a certain country or locale?
2. The Swede pictured Nebraska as the wild west. Did his fear of the wild west help to outcast him from the group?
3. What change seemed to come over the Swede when he and Scully came downstairs?

PART V

VOCABULARY: bovine demoniac

1. The Swede accused Johnny of cheating and Johnny denied it. Knowing some of the characteristics of both men,who do you think is telling the truth? Why?
2. Do you have any feelings of animosity toward any of the characters? Who? Why?

PART VI

VOCABULARY: leonine

1. During the fight, the sidelines seem to be all one sided. Why do the Easterner and Cowboy side with Johnny? Why is the Swede thought of so unfavorably?

PART VII

1. A gambler is usually outcast from "respectable" society. Why in this story is the gambler not outcast? What makes him "respectable"? Why if someone meets some of our standards do we tend to ignore things like profession? Can you think of any modern examples of this?
2. Why did the Swede pick out the gambler to harass?
3. The corpse stared at the sign on the cash machine which read "This registers the amount of your purchase." What was the amount of the Swede's purchase? Had he purchased it entirely himself?

PART IX

1. The Easterner and Cowboy seem to have become good friends. Did they know each other before the Blue Hotel? What did they have in common? What helped to develop their friendship? Can you give other examples where this has happened?
2. Explain the comparison of the gambler to parts of speech.
3. Is the Cowboy's reaction of, "Well, I didn't do anything, did I?" a normal reaction? How was he rationalizing?
4. After this section, how do you now feel about the Swede, the Easterner, the Cowboy, and Johnny?
5. How does the Swede fulfill his own prophecy?

LESSON #8

OBJECTIVES: To apply the concepts of the unit to a novel.

MATERIALS: To Kill a Mockingbird

PROCEDURES:

A. Distribute the novel and, before reading begins, discuss the book in general terms to arouse interest. To encourage analytical thinking, ask the students to formulate major problem questions based on unit concepts which they may be able to answer in their reading. (Type of outcasts: reactions of characters; characteristics of groups from which individuals are outcasts; reasons for aggression by certain individuals against others.)
Allow time in class the first day for reading. For further reading, assign a reading schedule according to the ability of the class.

B. To vary class activities and provide continuing stimulation for reading, approach the study of the book through whole class discussions, small group discussions and individual reading time in class. Use the study guide questions as the basis for discussions.

C. To check the reading progress of the students, require them to write out some of the study guide questions in a quiz situation. (In the study guide there are many inference and comprehension questions which may be used in teacher directed discussion, for example, Chapter 4, question 2 and Chapter 9, question 4.)

D. To begin structuring the group writing assignment, after the novel has been read, review the outcasts in the novel: Scout, Tom Robinson, Boo Radley, Mayella Ewell, and Dolphas Raymond.
Discuss the elements of prejudice in the novel.
Discuss the social structure of the town and its effect on scapegoating and prejudice.

E. To develop analytic skill, use the above discussion as the basis for helping the students develop theme topics such as:
1. Scout Finch was an outcast because of her age.
2. Boo Radley was a victim of scapegoating and prejudice.
3. If Tom Robinson had been a white man,he would have gone free.
4. The Negro population of Maycomb was the victim of prejudice.
5. The old saying about killing a mockingbird adds meaning to the theme of the novel.

F. Ask each student to develop at least one good discussion topic.

Divide the class into homogeneous groups and ask them to choose a topic and discuss it, citing passages in the story which will help them develop the topic in a paper. A composition may then be written by each student or by the group with each student developing and writing one phase. If the composition is a group project, make sure each group has developed a specific, equitable plan for dividing the work. Perhaps all students will help in writing the introduction and conclusion, while various parts of the body of the composition may be developed by individual students but revised and fitted to the whole by the group.

STUDY GUIDE: To Kill a Mockingbird

by Harper Lee

Chapter 1

VOCABULARY: taciturn, unsullied, vapid

1. From whose point of view is the story told?
2. What characters are introduced in Chapter 1? What do you learn about them?
3. What is the setting of the story?

Chapter 2

VOCABULARY: condescended

1. Describe the conflict between Caroline and Scout.
2. How does Scout try to help Miss Caroline?

Chapter 3

VOCABULARY: iniquities, contemptuous, contentious

1. Who is Burris Ewell? What do you learn about him?
2. Why doesn't Scout want to return to school? What arguments does she use to convince Atticus? What compromise do they make?

Chapter 4

1. What does Scout discover in the tree? What do she and Jem decide to do with the things they find?
2. Why is Boo an outcast? Is he a scapegoat? Why or why not?

Chapter 5

1. Why does Scout's friendship with Miss Maudie Atkinson become stronger that summer?
2. Describe Miss Maudie Atkinson.
3. What does Miss Maudie add to the story of Boo Radley?
4. How do the three children decide to get the note to Boo? What happens?

Chapter 6

1. Are the children deliberately malicious in their intentions toward Boo? What do you think are the reasons they act as they do?
2. Describe the adventure in this chapter. What is unusual about the appearance of the shadow?

Chapter 7

1. What strange thing happened when Jem went back to get his pants?
2. What things do they find in the tree? Who do you think put them there?

Chapter 8

1. What unusual natural phenomena occurs in this chapter?
2. How does Boo make another appearance?
3. In what ways do Miss Maudie's reactions in this chapter help reveal her character?

Chapter 9

1. What causes Scout to get into another fight?
2. Why is Atticus Finch defending a Negro? Did he volunteer to take the case? Why is his case causing such turmoil in the town?
3. Does Atticus think he'll win the case? Why or why not? What does he tell Scout to remember?
4. Judging from what you have read thus far, what kind of a father is Atticus? Why does he want Scout to overhear the conversation he has with Jack at the end of the chapter?

Chapter 10

1. In what major way does Atticus disappoint Jem and Scout?
2. What happens that changes their minds? Explain the difference between the way this affects Scout and the way it affects Jem.

Chapter 11

1. What causes Jem to wreck Mrs. Dubose's camellias? What does he have to do in recompense?
2. Describe the reading sessions at Mrs. Dubose's.
3. What do Jem and Scout learn after Mrs. Dubose's death?
4. Why does Atticus think Mrs. Dubose so brave? Do you agree?

Chapter 12

1. Describe the colored church to which Calpurnia took Jem and Scout. How can you explain Lula's reaction to their presence?
2. What are the different norms in Calpurnia's church?
3. Why can't Helen Robinson get a job? Why is this a good example of scapegoating?
4. Why does Cal speak two languages? Is she right in doing this?

Chapter 13

VOCABULARY: formidable, dispelled, obliquely

1. Characterize Aunt Alexandra. What qualities does Aunt Alexandra have which will prevent Scout and her from ever really understanding each other?
2. How do Aunt Alexandra's and Scout's views on fine people differ?
3. Describe the "caste system" that existed in Maycomb.

Chapter 14

VOCABULARY: infallible

1. Compare Atticus and Alexandra. Why does Alexandra feel that Atticus does not do the best job in bringing up Scout and Jem?
2. Is Dill a kind of outcast? What does he do to compensate for the feelings of inferiority that he has?
3. How does Atticus' behavior in this chapter help to strengthen your opinion of him?

Chapter 15

1. What is the purpose of the men in the yard?
2. Why does Aunt Alexandra think Atticus is disgracing the family?
3. Describe the attitude and feelings of the men outside the jail.
4. How does Scout prevent the men from becoming violent?

Chapter 16

VOCABULARY: elucidate, affluent

1. Why does Mr. Cunningham turn the mob away?
2. Who was Mr. Delphos Raymond? Why is he a kind of "self-made" outcast? In Mr. Raymond's case the townspeople help him to manufacture excuses for his behavior. Why?
3. Draw a diagram of the Maycomb County Courthouse. Where did the Finches sit?
4. What does Scout discover about her father and the case? Why are the people opposed to Atticus?

Chapter 17

1. What are the two most important pieces of testimony Heck Tate gives?
2. What kind of atmosphere does Atticus achieve in the courtroom?
3. Who changes the atmosphere?
4. What do you learn about the Ewells in this chapter? What would cause them to be more prejudiced against the Negro than any other characters you have met in the book?
5. How is Mayella different from the rest of the family?
6. With what problems does Tom Ewell present the court? What does this tell the court about him?

Chapter 18

1. Explain Mayella's change in testimony and the reasons for this change.
2. Why does Mayella think Atticus is mocking her? What does this tell us about the kind of life she must have led?
3. Why does Atticus begin the cross-examination with such simple questions?

Chapter 19

1. How many times does Tom Robinson say he visited the Ewells? What were the purposes of these visits?
2. What besides Tom Robinson's words convinces Scout that he is telling the truth? Do you think this will also convince the jury? Why or why not?
3. How is the loneliness of an outcast shown here very clearly?
4. Why did Tom Robinson run when Ewell appeared?
5. How does Robinson show that he is a gentleman and far more of a man than Ewell in the story?

Chapter 20

VOCABULARY: perpetrated, corroborative, unmitigated, temerity

1. Why did Tom Robinson make one of the worst mistakes he could have made when he gave his motive for helping Mayella? How does the prosecuting attorney make the most of this?
2. What is in Mr. Raymond's paper bag? Why?
3. Why, according to Atticus, is Mayella guilty in her own eyes?
4. What, in your opinion, is the most outstanding part of Atticus' defense of Tom Robinson?
5. This trial seems to be a battle between two outcasts. After thinking over what you have read so far, decide who will win and why. Don't forget to consider prejudice that will be felt toward each of the outcasts.

Chapter 21

VOCABULARY: acquit, demurred

1. Why does Cal come to court?
2. Describe the courtroom as the people waited for the verdict to come in.
3. How does Scout know the verdict before the jury ever pronounces it?
4. What do the Negro people do to show their respect for Atticus?

Chapter 22

VOCABULARY: cynical

1. Why did Atticus let the children go to the trial?
2. How do the Negroes show their appreciation for what Atticus has done? How does Atticus react?
3. What leads Aunt Maudie to say that at least they have made a baby step in the right direction?
4. What is Bob Ewell's threat?

Chapter 23

1. How does Atticus explain the white man's unfairness to the black? Is he right?
2. How does Atticus explain Bob Ewell's actions? Why didn't he mind enduring the insult?
3. What change does Atticus feel should be made in court? Why?
4. Why does the jury usually consist of country people?
5. Who held up the jury's decision? Why did Atticus have a hunch that he would?
6. Why will Auntie not allow Scout to invite Walter Cunningham home?
7. What has Jem figured out about the social classes in Maycomb County? Do these conditions exist anywhere else?

Chapter 24

1. What is ironic about the missionary tea?
2. What do you learn about Tom Robinson's attitude towards his sentence?
3. What mention does Miss Maudie make about background? Were you surprised to hear her say it?

Chapter 25

1. Why was Tom's death "typical" of a Negro? Who made it "typical"?
2. Why is Mr. Underwood's editorial in the Maycomb Tribune reminiscent of Atticus' advice to Jem and Scout when they got their guns?

Chapter 26

1. Why was Atticus elected to the state legislature again?
2. What puzzles Scout about Miss Gates' feelings toward Hitler? Why does she get no answer when she asks Jem about it?

Chapter 27

1. What are the three things which happen in Maycomb which may have some bearing on the trial?
2. Can you explain why Bob Ewell is acting the way he is when the jury brought in the verdict he wanted?

Chapter 28

1. Why do Jem and Scout leave the pageant after everyone else has left?
2. What happens on the way home from the pageant?
3. What does Heck Tate announce to the crowd assembled in Jem's room? Who do you suspect?

Chapter 29

1. Who saved Jem and Scout? Why does this knowledge disturb Atticus so?
2. What does he decide to do about it?

Chapter 30

1. Do a character sketch of Atticus. What do you think is the most outstanding quality he has?
2. What argument arises between Heck and Atticus? Do either of them really believe what they are saying? Why are they arguing?
3. Why is bringing Boo Radley's name into the murder much like killing a mockingbird?

LESSON #9

OBJECTIVES: To read and analyze a novel individually.
To formulate a means of approaching the book for a written report.
To organize and write an analytical discussion of the selection.

MATERIALS: Bibliography

PROCEDURES:

A. To develop interest and a basis for intelligent selection of reading, distribute the bibliography to the students. Go over the titles, providing information about the books wherever possible. Remind the students to read the cover blurb to help them choose a book. After they have selected their books, provide reading time the first day.

B. Assign a deadline day on which the books should be near completion, and allow two days after deadline for finishing of books in class.

C. To aid in analytic skill and to help the student read purposefully, during the reading time have an individual conference with the student to discuss his novel and the topics for his paper. Also provide one or two days in class after completion of the reading to work on outlines and the beginning of compositions with teacher assistance.

THE OUTCAST: A Bibliography for Individual Reading

Aleichem, Sholem	Mottel, the Cantor's Son
Allen, Merritt	The White Feather
Alman, David	World Full of Strangers
Arnold, Elliott	Blood Brother
Arnow, Harriet	The Dollmaker
Asch, Sholem	East River
Baldwin, James	Go Tell it on the Mountain
Baruch, Dorothy	Glass House of Prejudice
Bell, Margaret	The Totem Casts a Shadow
	Daughter of Wolf House
Bernstein, Leonard	West Side Story
Bontemps, Arna	Chariot in the Sky
Bright, Robert	Life and Death of Little Joe
Belbenoit, Rene	Dry Guillotine
Carlson, Earl	Born That Way
Chamber, Peggy	A Doctor Alone
Chapman, Frederick	White Falcon
Conrad, Joseph	Lord Jim
Coolidge, Dane	Gringo Gold
Crane, Stephen	Red Badge of Courage
DeCapite, Raymond	The Lost King
Dickens, Charles	David Copperfield
DiDonato, Pietro	Christ in Concrete
Doss, Hellen	The Family Nobody Wanted
Dostoevsky, Fedor	Crime and Punishment
Douglass, Frederick	Life of an American Slave
Dumas, Alexandre	The Count of Monte Cristo
Edmonds, Walter	Two Logs Crossing
Eliot, George	Silas Marner
Faulkner, Nancy	The West is on Your Left Hand
Field, Rachel	Hepatica Hawks
Frank, John P.	A Man's Son
Fuller, Iola	The Shining Trail
Gibson, Althea	I Always Wanted to Be Somebody
Giles, Barbara	The Gentle Bush
Gould, Jean	That Dunbar Boy
Goodin, Peggy	Take Care of My Little Girl
Graham, Gwethalyn	Earth and High Heaven
Hansberry, L.	A Raisin in the Sun
Hawthorne, N.	The Scarlet Letter
Hersey, John	The Wall
Hobson, Laura	Gentlemen's Agreement
Holt, Rackham	George Washington Carver
Hugo, Victor	The Hunchback of Notre Dame
Jackson, Jesse	Anchor Man
Jessey, Cornelia	Teach the Angry Spirit
LaFarge, Oliver	Laughing Boy
Lauritzen, Jonreed	Arrows in the Sun
Lewiton, Mina	A Cup of Courage
Liggett, Thomas	The Hollow
Little, Jean	Mine for Keeps
Lowery, Bruce	Scarred

Martin, Betty	Miracle at Carville
Matthews, John	Sundown
Means, Florence	Great Day in the Morning
	The Moved Outers
	But I Am Sara
Miers, Earl	Big Ben
McNickle, D'Arcy	The Surrounded
Moody, Alan B.	Sleep in the Sun
Musgrave, Florence	Robert E.
O'Flaherty, Liam	Famine
Paton, Alan	Cry the Beloved Country
Petry, Ann	The Street
Piersall, Jim and Al Hirschberg	Fear Strikes Out
Poldermans, Joost	Vincent
Ross, Ann	Man of Molokai
Rosten, Leo	Capt. Neuman, M.D.
Sams, J.B. (562-B-S)	White Mother
Schoor, Gene	Jackie Robinson, Baseball Hero
Sinclair, Jo	Wasteland
Sinclair, Upton	The Cup of Fury
	Dragon's Teeth
Smith, Betty	A Tree Grows in Brooklyn
Smith, Vian	Genesis Down
Snedeker, Caroline	Uncharted Ways
Steinbeck, John	Grapes of Wrath
	Of Mice and Men
Stevenson, R. L.	Dr. Jekyll and Mr. Hyde
Stolz, Mary	The Sea Gulls Woke Me
	The Day and the Way We Met
	Pray Love, Remember
Schoor, Gene	Roy Campanella, Man of Courage
Strauss, Theodore	Moonrise
Stuart, Jesse	The Thread That Runs So True
Sumner, Cid	Quality
Tarry, Ellen	The Third Door
Tunis, John	The Keystone Kids
Vance, Marguerite	The Jacksons of Tennessee
Viscardi, Henry Jr.	A Man's Stature
Walden, Amelia	A Girl Called Hank
	Victory for Jill
Walker, Mildred	The Quarry
Whitney, Phyllis	Long Time A-Coming
Wier, Ester	The Loner
Wren, Percival	Beau Geste
Yates, Elizabeth	Patterns on the Wall
Young, Jefferson	A Good Man
Zangwill, Isreal	Children of the Ghetto

Project English Demonstration Center
Western Reserve University
Euclid Central Junior High School
Cleveland, Ohio

A UNIT ON SYMBOLISM

Ninth Grade Average Curriculum

Date of preparation: September, 1962
Date of revision: August, 1963
September, 1964

TEACHING THE UNIT

This unit is prepared for average ninth graders who have not previously been exposed to symbolism as a literary structure. Their previous experience with semantics in the seventh and eighth grades has given them some idea of the ways words can work, and they have dealt with similes and metaphors as figures of speech.

Since this unit is only an introduction to the concepts, there is no attempt to be profound. Rather, we are interested in presenting concepts as a basis for the further development which should follow in the student's public school career. The unit begins with a discussion of conventional symbols which are part of the student's world. Fables and parables are next introduced as the easiest examples of symbolic, literary structures. The unit then proceeds with simple poetry to point out symbolic structures and the devices the author uses to create these symbolic structures.

The fables are used to illustrate personification as an author's method of introducing symbols, while parables are used to point out the use of a "moral tag" as a method of implying symbolic meaning. Working with these materials, the student moves as far as he is able toward independent analysis of symbolism.

As the student progresses, other methods of developing symbolic meaning are introduced, and the distinction between conventional (extrinsic) symbols and the intrinsic symbols of literature is developed. Simile and metaphor are presented as symbolic structures. The use of parallel structure to emphasize comparison is pointed out, and the proliferation of unusual detail as a key to symbolic meaning is discovered. Finally, the concept of levels of meaning is introduced.

With this background of information, the teacher leads the class to the analysis of a short story for its symbolic levels of meaning. From the short story, the class goes on to read a short novel, The Pearl, for its use of symbols and its levels of meaning. The comprehension of each student is evaluated by a critical essay following the reading of the short story and an objective test following the completion of The Pearl.

As a final lesson in the unit each student writes study questions for a poem. These questions are discussed in groups consisting of all the students who worked with a particular poem. Each poem is then presented to the whole class by the group. Using the questions formulated by the group, the class attempts to interpret the poem.

Although the students have been exposed to symbolic materials of varying complexity and should emerge from the unit with some elementary knowledge of the use of symbolism in literature, there is no attempt in this unit to perfect the student's ability to interpret symbols. Again, the unit is only an introduction to concepts which will be reinforced and developed throughout the year, and years to follow.

MATERIALS

TEACHER REFERENCE FOR DISCUSSION:

Ketchum, Alton, Uncle Sam, Hill and Wang, New York, C. 1959.

FABLES:

Aesop, "The Ass in the Lion's Skin," "The Lioness," "The Two Pots," "The Wind and the Sun," and "The Wolf and the Lamb" in Aesop's Fables, trans. by Thomas James and George Tyler Townsend, J. B. Lippincott Company, C. 1949.

BIBLICAL PARABLES in The New English Bible, ed. Dr. C. H. Dodd, Oxford University Press and Cambridge University Press, 1961.

POEMS:

Blake, William, "The Poison Tree," How Does a Poem Mean. Campbell, Joseph, "The Old Woman" in The Viking Book of Poetry of the English Speaking World, ed. Richard Aldington, The Viking Press, New York, 1962.

Crane, Stephen, "There Was a Man," How Does a Poem Mean, Houghton Mifflin Company, Boston, 1959.

------- "The Book of Wisdom," How Does a Poem Mean.

------- "The Heart," How Does a Poem Mean.

Frost, Robert, "The Road not Taken," Modern American Poetry.

House, Boyce, "Cities," Adventures in Reading, Harcourt, Brace, and Company, New York, 1948.

Masefield, John, "Cargoes," Poems by John Masefield, Macmillan Company, New York, 1925.

Millay, Edna St. Vincent, "The Pear Tree," Modern American Poetry.

Mitchell, Ruth Comfort, "The Vinegar Man," Prose and Poetry for Enjoyment, L. W. Singer and Company, Syracuse, 1942.

Robinson, Edwin Arlington, "Reuben Bright," Modern American Poetry, Harcourt, Brace and Company, New York, 1950.

Sandburg, Carl, "Elephants are Different to Different People" in Modern American Poetry.

Sargent, W. D., "Wind Wolves" in Adventures in Reading, ed. Evan Lodge and Marjorie Braymer, Harcourt, Brace, and Company, New York, 1952.

Saxe, John G., "The Blind Men and the Elephant" in Reader and Writer, ed. Harrison Hayford and Vincent, Houghton Mifflin Company, New York, 1954.

Shakespeare, William, Soliloquy from Macbeth, Act 5, Scene 5, Lines 19-28.

Yeats, William Butler, "For Anne Gregory," The Faber Book of Modern Verse, ed. Michael Roberts, Faber and Faber Publishing Company, 1951.

SHORT STORIES:

Hanly, James, "The Butterfly," 75 Short Masterpieces, Bantam Books, New York, 1961.

NOVELS:

Steinbeck, John, The Pearl, Bantam Books, New York, 1947.

LESSON #1: INTRODUCTION TO SYMBOLISM

OBJECTIVES: To distinguish between words as signs and words as conventional (extrinsic) symbols.
To recognize extrinsic symbols.

MATERIALS: Uncle Sam
Library reference sources. (encyclopedias, etc.)

PROCEDURES:

A. To introduce the unit, develop the new idea of conventional symbols, and distinguish it from words as symbols, make the following presentation.

1. Some words are so often used with a certain connotation, that the connotation almost becomes a part of the meaning of the word. For example, we use the word "flag" so often with the American Flag, that when a person mentions "flag" to us we almost automatically think of the "American Flag" instead of thinking of just any kind of flag.

2. What other flags are there? (If students name only national flags, point out to them how strongly that particular connotation has become associated with the word. Then lead them to mention other kinds of flags; e.g. red warning, semaphore, etc.)

3. What does the word "flag" denote?

4. What does the word "flag" usually connote for most of us?

5. Although the word "symbol" can be applied to most words because they "stand for" some referent, the word "symbol" is usually saved for words which have these very strong connotations that have developed through usage.

B. To reinforce the idea of conventional symbols as symbols developed by cultural forces, explain how the caricature of Uncle Sam has developed and how the connotations of the symbol have changed from their original derogatory judgment.

C. To afford an opportunity for personal experience with conventional symbols, group the students heterogeneously in groups of two or three, so that the members of one group will be working at different levels on the following research assignment. As you observe their work, make sure that the students use materials at their level.

1. Look up this subject in the library. Prepare, as a group, information on the topic for a report to the class:

Animals (foreshadow the lesson on fables)
Statue of Liberty
The Cross
Wedding Ring
Star of David
John Bull
Swastika
Skull and Cross Bones
Christmas Tree
Santa Claus
The Easter Bunny
Colors

LESSON #2: FABLES AND PARABLES

OBJECTIVES: To recognize the use of extrinsic and intrinsic symbols in literature.
To review personification as a figure of speech used primarily to create symbolic literature.
To recognize the "moral tag" or concluding stanza or paragraph as a method of suggesting symbolic meaning.

MATERIALS:
Aesop's Fables
Biblical parables
"The Blind Men and the Elephant"
"Elephants are Different to Different People"

PROCEDURES:

A. To develop the basic concepts, distribute the fables to the class, but do not include the moral. Read as a whole class "The Lioness."

B. To guide the class to an understanding of the concepts, ask questions about "The Lioness," such as the following:

1. Is this simply an animal story?
2. Is there something unusual about the animals? (Talk and act like people)
3. Do you know what figure of speech involves giving animals human characteristics? (Personification)
4. Why does the author personify animals? (To tell us something about people indirectly)
5. What symbolic meaning do we attach to the lion? (Power, strength, royalty)
6. What kind of animals usually produce large litters? (Smaller, weaker animals)
7. Why does the lion only produce one offspring at a time? (Better chance of survival; not preyed upon as much)
8. What kind of person does the lion represent?
9. How can we relate this story to something in our own lives?
10. What is the moral of the fable?

C. To illustrate the "moral" of the fable, read Aesop's moral and discuss further ramifications of the fable.

D. To reinforce these concepts, read and discuss "The Wolf and the Lamb." Then place the moral on the board and discuss it further.

1. What kind of animal is the wolf? (Evil; mean; nasty; killer)
2. What meaning do we associate with the lamb? (Innocent; fragile)
3. What human qualities can we associate with these animals?
4. Why does the wolf accuse the lamb of wrongdoing instead of simply killing him? Do animals make excuses for killing? What creatures do?
5. What's wrong with the accusations the wolf makes? (They do not really justify what he's doing)
6. What meaning for human beings can you get from the fable?

Application: Any excuse will serve a tyrant.

E. To free students from teacher direction, divide the class into small groups. Ask the students to read these fables and to answer the study questions in writing.

1. "The Ass in the Lion's Skin" (Clothes may disguise a fool, but his words will give him away)
2. "The Wind and the Sun" (Persuasion is better than force)
3. "The Two Pots" (Avoid too powerful neighbors)

When the students finish writing the study questions, have them write a short moral like those of Aesop for each of the fables.

F. To diagnose student success with the assignment, to promote discussion, and to objectify the concept, with the class as a whole compare the morals they have written. Then present and discuss Aesop's morals.

1. The characters in the fables may be considered symbols because they are used to stand for something beyond their referential meaning.
2. Considering the animals as symbols, we have arrived at a meaning for the fables beyond the level of clever animal stories.

G. To give further practice in using animals as symbols, assign the writing of an original fable. Another possibility is to ask the students to begin with a moral and from this develop animals and situations which will exemplify the moral teaching:

1. Virtue is always rewarded.
2. You can't tell a book by its cover.
3. He who laughs last, laughs best.
4. Beauty is only skin deep.
5. Judge a man by his actions, not his words.

H. To prepare for the creative writing assignment, give the students copies of the student-written fables and discuss them in terms of the ideas developed above. Assign the students the task of writing a fable individually. For students who have difficulty, the teacher should suggest combinations of animals that might be used in writing fables. If students cannot invent appropriate situations, the teacher might suggest some, such as the following:

Combinations of Animals	Situations
1. The Giraffe and the Donkey	1. The donkey teases the giraffe about his long neck.
2. The Alligator and the Turtle	2. The alligator tries to trick the turtle into examining his teeth.
3. The Rooster and the Duck	3. The rooster boasts of his beauty and skill in singing.
4. The Toad and the White Stones	4. The toad believes the white stones to be a beautiful place to sit.

I. To give recognition to student effort, read selected student compositions to the class and post others on the bulletin board, preferably with illustrations.

J. To apply the concepts in a new situation, distribute Biblical parable #5 to the students. Discuss with them Christ's method of teaching and how He used parables to illustrate abstract ideas to the uneducated people of His time.

1. Christ tells us that He is saying something about the kingdom of Heaven, but He is talking about farming. The parable must have a meaning beyond the literal story.
2. Trace two items in the parable (the man, the enemy, good seed, darnel, barn, the workers) through the parable and explain what they stand for.

K. To give the students a basis for evaluating their work, when the class has done as much as possible with the parable, read them Christ's interpretation. (#6)

L. To further clarify the procedure, do the first three parables with the class, calling on the students to interpret the symbols for their meaning in Christian theology.

M. To give more independent reinforcement of the concepts, divide the class into groups and assign them the interpretation of the fourth parable. Distribute dittoed copies of the parable, with the portion in brackets omitted. Choose one member of each group to present the interpretation to the class.

N. To objectify the concept of "moral tag" write the bracketed section on the board. Discuss how it helps them to understand the meaning of the parable. Review how knowing the moral aided their interpretation of the fables.

O. To apply this concept in a more complex situation, distribute "The Blind Men and the Elephant." Read the poem with the class. Call their attention to the last stanza,and have them read it again silently. Using the last stanza as a clue to the meaning, work on interpreting the poem.

1. What do the men's reactions to the elephant stand for? (Different points of view, different ideas about the same thing)
2. What does the elephant symbolize? (Anything that man attempts to understand or describe)
3. What is wrong with each man's description of the elephant? (It's too narrow, too limited)
4. Why do they make this error? (They can't or don't investigate far enough; they over-generalize)

P. To carry the class to a more abstract level of meaning, discuss what the poet was saying about men in general.

1. What does the author suggest about man's view of the world?
2. What does the author say about the nature of man's arguments? (Perhaps the class could discuss a still more abstract level dealing with man's place in the universe, the limitations on his understanding, etc.)

Q. To objectify the term "moral tag," write the term on the board,and define it as a concluding paragraph or stanza suggesting symbolic meaning.

R. To develop independent skill in dealing with symbolism and levels of meaning, and to foster careful thinking about the literary problem of interpretation, give the students copies of "Elephants are Different to Different People" and work with the class on interpreting the meaning of the poem. Use "The Blind Men and the Elephant" as an aid to discovering meaning by comparing and contrasting the two poems: the use of the elephant as a symbol; the observations of the men; the outcome of the disagreement.

(Allow for variation of interpretation, the most important result being the emergence of ideas.) Discuss the use of a moral tag.

"The Lioness"

by Aesop

A great rivalry existed among the beasts of the forest over which could produce the largest litter. Some shamefacedly admitted having only two, while others boasted proudly of having a dozen.

At last the committee called upon the lioness.

"And to how many cubs do you give birth?" they asked the proud lioness.

"One," she replied sternly, "but that one is a lion!"

"The Wolf and the Lamb"

by Aesop

As a wolf was lapping at the head of a running brook,he spied a lamb daintily paddling his feet some distance down the stream.

"There's my supper," thought the wolf. "But I'll have to find some excuse for attacking such a harmless creature."

So he shouted down at the lamb: "How dare you stir up the water I am drinking and make it muddy?"

"But you must be mistaken," bleated the lamb. "How can I be spoiling your water, since it runs from you to me and not from me to you?"

"Don't argue," snapped the wolf. "I know you. You are the one who was saying those ugly things about me behind my back a year ago."

"Oh, sir," replied the lamb, trembling, "a year ago I was not even born."

"Well," snarled the wolf, "if it was not you, then it was your father, and that amounts to the same thing. Besides, I'm not going to have you argue me out of my supper."

Without another word he fell upon the helpless lamb and tore her to pieces.

STUDY GUIDE: "The Two Pots" by Aesop

Two pots, one of earthenware and the other of brass, were carried downstream by a river in flood. The brass pot begged his companion to remain as close by his side as possible, and he would protect him.

"You are very kind," replied the earthen pot, "but that is just what I am afraid of. If you will only keep your distance, I shall be able to float down in safety. But should we come too close, whether I strike you or you strike me, I am sure to be the one who will get the worst of it."

1. What are the physical qualities of brass and earthenware?
2. Why did the earthenware pot want the brass pot to keep its distance?
3. What intent of the author does the personification of the pots reveal?
4. How can the behavior and qualities of the two pots be generalized to reveal something about human behavior?

STUDY GUIDE: "The Ass in the Lion's Skin" by Aesop

Once upon a time an ass found a lion's skin and put it on. In this disguise he roamed about, frightening all the silly animals he met. When a fox came along, the ass in the lion's skih tried to frighten him too. But the fox, having heard his voice, said: "If you really want to frighten me you will have to disguise your bray."

1. What characteristics are associated with the ass? The fox?
2. What does the lion skin suggest to the ass? What effect does he hope it will have?
3. What gave the ass away?
4. What would be the human equivalent of the ass? The fox?

STUDY GUIDE: "The Wind and the Sun" by Aesop

A dispute once arose between the wind and the sun over which was the stronger of the two. There seemed to be no way of settling the issue. But suddenly they saw a traveler coming down the road.

"This is our chance," said the sun, "to prove who is right. Whichever of us can make that man take off his coat shall be the stronger. And just to show you how sure I am, I'll let you have the first chance."

So the sun hid behind a cloud, and the wind blew an icy blast. But the harder he blew the more closely did the traveler wrap his coat around him. At last the wind had to give up in disgust. Then the sun came out from behind the cloud and began to shine down upon the traveler with all his power. The traveler felt the sun's genial warmth, and as he grew warmer and warmer he began to loosen his coat. Finally he was forced to take it off altogether and to sit down in the shade of a tree and fan himself. So the sun was right, after all!

1. How is the kind of power used by the sun different from the kind used by the wind?
2. How does the author describe the wind's power? the sun's?
3. What are both the sun and the wind trying to do? What general situation is this an example of?
4. How do the sun and the wind represent different kinds of people?
5. What lesson is the fable trying to teach?

STUDENT WRITTEN FABLES

The Unhappy Elephant

An elephant who lived in the jungle became very dissatisfied with his life. He was not happy living with the herd and thought that the life of an elephant was too hard for him. Tired of moving tree trunks, he left to seek happiness in the world.

After traveling many miles, he saw a group of monkeys chattering happily while sailing from tree to tree, across a deep ravine. He asked them if it was enjoyable and easy, and they answered him, "It was indeed, both."

So he went to one of the trees that was very close to the ravine, wrapped his tail around the overhanging branch, and sailed over the cliff, crashing to the bottom and killing himself.

Moral: When seeking happiness, never try to make a monkey of yourself.

The Seagull and the Oyster

Long ago, on the shores of Bombay, there lived an oyster. Hard and ugly, of no use was he, so the children thought. But, oh, what a beauty the seagull could be.

I am more important than any creature on this shore, he would brag to the oyster. I am as a guard watching over the sea. Feel how soft my feathers are, and how they gleam in the sunlight as I scan the heavens, whereas you hide like a worm in a hole. But the oyster only buried his head in the sand, as the children scorned him. The next day, as the seagull came once again to brag to the oyster, he found him different; his shell was wide open and head high. He wasn't going to let the seagull make a fool of him again, no matter what he said. Spying a precious pearl embedded in the oyster's shell, which he did not know of, the seagull made a fast dash for it so that it might be his. Not knowing what the seagull was doing, and thinking he was attacking him, the oyster quickly clamped his shell down upon the seagull's head, and the other half lay limp outside.

The Losing Wolf

The wolf, having neither fish nor fowl to eat, neither this, nor person nor place, and having no need of them, went in search for that which he desired, but of this he did not know. Even so, he knew it was there, and must be found before too late. Not knowing how to go about this, the wolf became worried, confused, and lost in his own darkness. Now the other wolves seeing him like this, confronted him in this manner. "Come with us," they'd urge the wolf. "Don't worry yourself over your own foolishness. Join our pack and be rid of your troubles. Be sly like us in stalking your prey, and have no mercy for those you despise and later will feast on." The wolf, after having been tempted, outnumbered, and shamed, disappeared into the night with the pack to become one of them.

"Parables" from The New English Bible

1. (Beware of false prophets, men who come to you dressed up as sheep while underneath they are savage wolves.) You will recognize them by the fruits they bear. Can grapes be picked from briars, or figs from thistles? In the same way, a good tree always yields good fruit, and a poor tree bad fruit. A good tree cannot bear bad fruit, nor a poor tree good fruit. And when a tree does not yield good fruit, it is cut down and burnt. That is why I say you will recognize them by their fruits. (Matthew 7) (15-20)

2. What then of the man who hears these words of mine and acts upon them? He is like a man who had the sense to build his house on rock. The rain came down, the floods rose, the wind blew, and beat upon that house; but it did not fall, because its foundations were on rock. But what of the man who hears these words of mind and does not act upon them? He is like a man who was foolish enough to build his house on sand. The rain came down, the floods rose, the wind blew and beat upon that house; down it fell with a great crash. (Matthew 7) (24-27)

3. The kingdom of Heaven is like this. There was a king who prepared a feast for his son's wedding; but when he sent his servants to summon the guests he had invited, they would not come. He sent others again, telling them to say to the guests, "See now! I have prepared this feast for you. I have had my bullocks and fatted beasts slaughtered; everything is ready; come to the wedding at once." But they took no notice; one went off to his farm, another to his business, and the others seized the servants, attacked them brutally, and killed them. The king was furious; he sent troops to kill those murderers and set their town on fire. Then he said to his servants, "The wedding feast is ready; but the guests I invited did not deserve the honour. Go out to the main thoroughfares, and invite everyone you can find to the wedding." The servants went out into the streets and collected all they could find, good and bad alike. So the hall was packed with guests.

   When the king came in to see the company at the table, he observed one man who was not dressed for a wedding. "My friend," said the king, "how do you come to be here without your wedding clothes?" He had nothing to say. The king then said to his attendants, "Bind him hand and foot; turn him out into the dark, the place of wailing and grinding of teeth." (For though many are invited, few are chosen.)
   (Matthew 22) (1-14)

From The New English Bible, New Testament. Copyright The Delegates of the Oxford University Press and The Syndics of the Cambridge University Press 1961. Reprinted by permission.

"Parables" from The New English Bible

4. The kingdom of Heaven, therefore, should be thought of in this way: There was once a king who decided to settle accounts with the men who served him. At the outset there appeared before him a man whose debt ran into millions. Since he had no means of paying, his master ordered him to be sold to meet the debt, with his wife, his children, and everything he had. The man fell prostrate at his master's feet. "Be patient with me," he said, "and I will pay in full," and the master was so moved with pity that he let the man go and remitted the debt. But no sooner had the man gone out than he met a fellow-servant who owed him a few pounds; "Pay me what you owe." The man fell at his fellow-servant's feet and begged him, "Be patient with me, and I will pay you;" but he refused, and had him jailed until he should pay the debt. The other servants were deeply distressed when they saw what had happened, and they went to their master and told him the whole story. He accordingly sent for the man. "You scoundrel!" he said to him; "I remitted the whole of your debt when you appealed to me; were you not bound to show your fellow-servant the same pity as I showed to you?" And so angry was the master that he condemned the man to torture until he should pay the debt in full. (And that is how my heavenly Father will deal with you, unless you each forgive your brother from your hearts.) (Matthew 18) (23-25)

5. The kingdom of Heaven is like this. A man sowed his field with good seed; but while everyone was asleep his enemy came, sowed darnel among the wheat, and made off. When the corn sprouted and began to fill out, the darnel could be seen among it. The farmer's men went to their master and said, "Sir, was it not good seed that you sowed in your field? Then where has the darnel come from?" "This is an enemy's doing," he replied. "Well then," they said, "shall we go and gather the darnel?" "No," he answered; "in gathering it you might pull up the wheat at the same time. Let them both grow together till harvest; and at harvest-time I will tell the reapers, 'Gather the darnel first, and tie it in bundles for burning; then collect the wheat into my barn.'" (Matthew 13) (24-30)

6. The sower of the good seed is the Son of Man. The field is the world; the good seed stands for the children of the Kingdom, the darnel for the children of the evil one. The enemy who sowed the darnel is the devil. The harvest is the end of time. The reapers are angels. As the darnel, then, is gathered up and burnt, so at the end of time the Son of Man will send out his angels, who will gather out of his kingdom everything that causes offense and all whose deeds are evil, and these will be thrown into the blazing furnace, the place of wailing and grinding of teeth. And then the righteous will shine as brightly as the sun in the kingdom of their Father. (Matthew 13) (37-43)

From The New English Bible, New Testament. Copyright The Delegates of the Oxford University Press and The Syndics of the Cambridge University Press 1961. Reprinted by permission.

LESSON #3: LITERARY SYMBOLISM

OBJECTIVES: To distinguish between extrinsic and intrinsic literary symbols.
To identify the poet's use of similes, metaphors, and parallel structure to create intrinsic symbols.

MATERIALS: "Cities"
"The Old Woman"
"Cargoes"

PROCEDURES:

A. To form a basis for comparing conventional and literary symbols, distribute the poem "Cities" without the name of the cities above each stanza. Define the vocabulary words with the class: pompous, girthed, bales, veranda, grandee, lariat, siesta, patio.
Read through the poem aloud, then begin class discussion.
1. What is described in each stanza of the poem?
2. What impressions do you have of each man? Take each stanza one at a time.

Add the name of the city by having the students write them on their copies as you spell them on the board.
1. What connection did the author want you to make when he wrote the name of the city above each stanza?
2. Is the poem simply about four men? What happens to the men when you add the cities?
3. What does each man and the scene in each stanza tell you about the cities?
4. If you were to write out the comparison the author was making within the poem, instead of writing the name of the city above the stanza, how would you write it? What figure of speech would you have?
5. When you read the poem the first time, did you think of the men as symbols of the cities? Could you call these men conventional symbols of the type you researched in the library?
6. What, then, makes you see them as symbols now?

B. To objectify the concepts and to develop related vocabulary, develop labels for the two kinds of symbols:
1. What name can we give to symbols that everybody knows?
2. What name can we give to symbols that an author develops in his writing? (Accept any names the students suggest, but add to their suggestions "extrinsic" for the symbols that are conventional and "intrinsic" for symbols which the author develops. Discuss the meanings of the prefixes ex and in and relate these to the words extrinsic and intrinsic.)

C. To reinforce the concept, distribute copies of "The Old Woman."
Read the poem with the students, and draw from them a discussion of the connotative power of the images.
1. What connotations are associated with the images in the poem? (Take them one at a time, recording the impressions of the students on the board.)
2. What metaphors does the author use to describe the old woman?
3. What is being compared in each metaphor?

4. Can we call the old mill in this poem a "symbol" for the old woman? What parallels are there between the two?
5. Can we call the quiet water a "symbol" for her mind? What similarities could there be between an old woman's mind and quiet water? (The discussion that follows will point out the differences between simple connotative meanings and symbols such as the ones the students have just studied in Lesson #1. The answer to the questions is not important, but the concept that simile and metaphor make new associations and move toward being literary symbols is important.)
6. Did you think of a mill as a symbol for the old woman before reading the poem? Is the association between the two intrinsic or extrinsic?

D. To apply the concept to a more complex work, distribute "Cargoes" and discuss the stanzas one at a time, after reading the poem aloud in class.

1. What is the referent being described?
2. Which words carry strong connotation? What do they each suggest?
3. What is the reader's over-all impression of the referent created by the word choice?
4. Are all the stanzas the same in connotation? If not, how do they differ?
5. What are the parallels among the three stanzas? How does comparing the parallel parts affect your answer to question four?
6. What are the similarities between this poem and "Cities"?
7. Did Masefield use symbols in "Cargoes"? (If the answer is yes, draw out the explanation that the boats might be considered symbols for their countries, and go over the details to see how they contribute to creating the symbols. If the answer is no, go on to the next question immediately.)
8. How could we rewrite the poem to make certain the ships are taken as symbols for their respective countries? (This question should get answers such as adding explicit similes and metaphors to make the symbolic relationship more obvious or adding extrinsic symbols, such as John Bull, to make the symbolic structure clear.)

E. To objectify and relate the concepts thus far developed, and to build spelling skills, list the main concepts on the board, review their meanings, and practice briefly with their proper spelling:

symbol
extrinsic
intrinsic
context
connote
connotation
moral tag

LESSON #4: LEVELS OF MEANING

OBJECTIVES: To understand and use the concept of levels of meaning.
To relate symbolic literary structure as developed in previous lessons to the new concept of levels of meaning.

MATERIALS:

"Cargoes"	"Reuben Bright" III	"Macbeth's soliloquy" II
"Wind Wolves"	"There was a Man" II	"For Anne Gregory"
		"The Heart" I

PROCEDURES:

A. To introduce the concept of levels of meaning, again distribute the poem "Cargoes."
   1. Let's remind ourselves of what this poem is about. (List their comments on the board, sorting them into literal and symbolic comments.)
   2. "The first is the rather obvious statement of the topic of the poem. The second is less obvious; let's mark them level 1 and level 2." Do so.
   3. "Now the first level, by its description of the three ships, suggests that they represent three countries. The contrast of the three countries is our second level of meaning. Perhaps these three countries, our second level, by their contrast represent something else. What could they suggest? (If the students are a complete blank, ask them what differences the poem suggests among the three countries, and list such information on the board. Point out how the parallel structure of the poem emphasizes the contrasts among these parallels.)
   4. Did the three countries exist as described at the same period in history? (The discussion will lead to the contrast of three civilizations by time: antiquity, Renaissance, and industrialization. This time contrast, by suggesting ages of civilization, suggests ways of living. The contrast in ways of living leads in turn to evaluating philosophies of life. The discussion should build and discriminate among these levels of meaning.)

B. To synthesize learning, relate these ideas to fables and parables and their levels of meaning.

C. To encourage creativity, write with the class a fourth stanza describing the shipping of the future, so that the cargoes suggest a "way of life."
   1. Develop ideas: What kind of ship should it be?
      What items of cargo should it carry?
   2. Analyze the characteristics of the stanzas.
      Line 1 - a. Name the kind of ship
         b. Give the nation of its origin
         c. Point of origin
         d. Connotative origin
      Line 2 - a. What kind of verbs do these use?
            (Appropriate verb of action)
         b. What else does this line do?
            (Establish appropriate setting)
      Lines 3, 4, 5 - a. What do these lines do?
            (Typical cargo specifically named)
            (3. - with a cargo of ________)
            (4. - two items)
            (5. - three items such as ______, ________ and ______)

If the students can manage the assignment as poetry, continue with an analysis of rhythm. If students cannot manage the assignment as poetry, ask them to write it as a paragraph, following the pattern of organization used by Masefield. This assignment may be done by the whole class, by small groups, or by individual students, depending on the abilities of the class.

D. To develop sensitivity to the images of poetry before beginning to work on metaphors and symbols in the remainder of the lesson, ask the students to define the word "image."

1. What is an image?
2. In literature, what is an image?
3. How does a poet use images?

Their answers to these questions may be vague but the following work should give them a more concrete picture of the power of poetic imagery. Place these lines from W. B. Yeats, "Sailing to Byzantium" on the board:

"An aged man is but a paltry thing
A tattered coat upon a stick"

Discuss the connotative power of this image in the following manner:

1. What is the meaning of paltry? tattered?
2. What figure of speech is the author using? What are the two parts of the metaphor (old man -- tattered coat upon a stick)?
3. What connotations does the second one-half of the comparison call to mind? (List the answers on the board, and as the students run out of ideas, focus on each part of the image specifically: the tattered coat; the stick.)
   thin scarecrow discarded
   worn out empty poor
   useless ineffective lonely
4. How do these connotations affect your view of the man?
5. Why did the poet use this image instead of simply listing the words which you have suggested?

Place the second image on the board and follow the same procedure as above, only have the students list their impressions on a sheet of paper before beginning whole class discussion.

"(a fountain) flinging diamond water"

1. What connotations does "diamond" suggest?
   crystal shining clean
   clear hard
   sparkling beautiful
2. What does "flinging" suggest:
   gaiety throwing
   happy carefree
3. What figures of speech are being used? Explain.
4. What would be the effect of the image if it read:
   "(a fountain) throwing clean water"?

Divide the class into heterogeneous groups and present each group with a worksheet of images and place the following questions on the board. After the groups have worked with the images, compare their impressions by whole class discussion.

1. What is the figure of speech used? Explain.
2. What words in the image carry the strong connotation?
3. What does the image suggest to the reader?

E. To reinforce the concept of metaphoric level, read with the class "Wind Wolves" and discuss the study guide questions.

F. To work from strictly metaphoric images to symbolic images, distribute "For Anne Gregory" and study guide to the class. Although the distinction between metaphor and symbol is not clear cut, the students should see that the ramifications of meaning created by the dialogue in this poem are more far-reaching and abstract. As John Ciardi states in How Does a Poem Mean:

> For a symbol is like a rock dropped into a pool: it sends out ripples in all directions and the ripples are in motion. Who can say where the last ripple disappears? One may have a sense that he at least knows approximately the center point of all those ripples, the point at which the stone struck the water. Yet, even he has trouble marking it precisely. How does one make a mark on water? ...But the ripples continue to move and the light to change on the water and the longer one watches the more changes he sees. And such shifting-and-being-at-the-same-instant is of the very sparkle and life of poetry.
>
> The distinction between a symbol and a metaphor cannot be rigidly drawn, but a symbol tends to stand for a more formal and more expansive area of meaning or of experience (the image of ripples on a pool again), whereas a metaphor tends to be more specific and rather more sensory than conceptual. What is basic to both is the metaphoric sense.

G. To allow the students to reinforce the concepts of their own level, group the students homogeneously to analyze additional poems. Give the following instructions:

1. First check the vocabulary of the poem. Then read the poem.
2. Work out answers to the study guide questions. Have a person in your group act as recorder to write your answers.
3. Discuss the poem as a group until you are satisfied that you understand the poem and the symbols and metaphors in it. Then write a paper explaining the poem.

STUDY GUIDE: "The Heart"

by Stephen Crane

1. Judging from the connotations of lines 1 and 2, what is the author's view of man? the world? What do the words "desert," "naked," and "bestial" suggest?
2. What was the creature doing?
3. What is there about this situation that makes you believe the author did not want you to take it literally?
4. What reasons does the creature give for what he is doing?
5. What abstract meanings do we associate with the heart?
6. What does the act of devouring something symbolize?
7. What is the man accepting by his gesture?
8. What do all of these key images symbolize: desert, a creature, bitter, the heart, eating of the heart?

STUDY GUIDE: "There Was a Man"

by Stephen Crane

Vocabulary: lamentable

1. What is the meaning of "essayed" as it is used in line 2?
2. Why could the man not be understood when he tried to sing?
3. What made him content? Why?
4. Men do not literally have "tongues of wood." Why, then, did the author use this image? What are the connotations of "tongue of wood"?
5. What does the man with "tongue of wood" symbolize?
6. What does the "one" who heard him and knew what he wanted to sing symbolize?
7. What is the poet's message?

STUDY GUIDE: "Reuben Bright"

by Edwin Arlington Robinson

1. What was Reuben Bright's occupation?
2. What word does the speaker associate with "butcher"?
3. What does the speaker give as evidence for the fact that Reuben was no more "a brute than you and I"?
4. What is the difference in meaning between the two statements, "was not a brute" and "was any more a brute than you and I"?
5. What are cedar boughs used for?
6. What four things did Reuben do after his wife was dead? Which of the four was unexpected?
7. What connotations does "slaughter-house" have? What did it symbolize to Reuben Bright?

STUDY GUIDE: "Wind Wolves"

by William D. Sargent

1. Poems often put new things together. The title of this poem tells us what two things the poem is putting together. What is the name we give to a comparison of two things?
2. Rephrase lines one and two in the terms of a comparison:

   The sound of wind is like ___________________.

   What word could you use that fits both the sound of the wind and the cry of a wolf?
3. Line three tells us more about what the wind sounds like; try to describe this kind of wind in your own words; write out your answer.
4. What in the sky is chased by the wind the way wolves chase deer? That is, in what line of the poem does the author give us the answer? What is the deer compared to?
5. What is a mere?
6. What is Pegasus in the poem?
7. Divide your group in half. Have one half make a list of words that describe a cloud. Have the other half make a list that describes a deer.
8. Now compare the lists and mark the words that are similar. The author wants us to see how the two are alike; list any more similarities you can think of.
9. Have each member of the group write his own paragraph explaining how this poem uses metaphors.
10. Is there any meaning beyond the metaphoric level?

STUDY GUIDE: "For Anne Gregory"

by William Butler Yeats

1. How many people are speaking?
2. Which of the speakers is identified?
3. What advice does the first speaker give the girl?
4. What does she reply?
5. Who, according to the first speaker, is capable of loving the girl as she wishes to be loved?
6. To whom does the first speaker refer to give support to his theory?
7. What does the girl want to be loved for? What does this mean?
8. What is the yellow hair symbolic of?
9. Why can't men go beyond her "yellow hair"? How are they different from God?
10. In general, what weakness or quality of man is the yellow hair symbolic of?

STUDY GUIDE: "Tomorrow, and Tomorrow"

(Macbeth's soliloquy)

Vocabulary: petty, frets, signifying

1. What creeps from day to day?
2. What is suggested by the phrase "the last syllable of recorded time"?
3. What things "have lighted fools the way to dusty death"? How would you re-write this idea in a more common form? What figure of speech is being used here?
4. Judging from the words "tomorrow," "day," "time," and "yesterday," what do you think the speaker is describing in lines 1-5.
5. Would you describe his attitude as happy, optimistic, sad or despairing? Explain.
6. What three metaphors does the speaker use to describe "life"?
7. Considering the three metaphors, one at a time, state the connotations associated with them.
8. What is the author's attitude toward life? men? time? Explain.
9. What is the "brief candle" symbolic of? How is it an appropriate symbol?

STUDY GUIDE: "The Road Not Taken"

by Robert Frost

1. What does "diverged" mean?
2. What does the image of a forked road suggest?
3. Line two says, "I could not travel both." But when we walk paths in the woods, can't we always go back and take the other path? In what line does the author explain why he will never get back to take the other path? What explanation does he give?
4. Which road does he choose? How does he describe the one he chooses?
5. What does his choice imply the rest of his journey will be like?
6. What does the road symbolize? What does the speaker's decision at the fork in the road symbolize?

LESSON #5: SHORT STORY AND SHORT NOVEL

OBJECTIVES: To apply the concepts of literary symbol and levels of meaning to the short story and the short novel.
To interpret significant details and imagistic motifs.

MATERIALS: "The Butterfly"
The Pearl

PROCEDURES:

A. To prepare for the analysis of "The Butterfly," distribute the story and the study guide. Review the major concepts of the unit:
1. The literal meaning
2. The figure of speech
3. The use of symbols
4. The distinction between intrinsic and extrinsic symbols
5. The interaction of symbols to create further levels of meaning
6. The symbolic meaning

B. Make the following assignment:
1. Read through the questions on the study guide so that your reading will be purposeful. Remember, these questions are meant to help you interpret the symbolism and levels of meaning in the story.
2. Find the vocabulary words as you read the story and look up the definition in a dictionary. Choose the definition which best fits the use of the word in the story.
3. Read the story, marking paragraph references to use in class discussion on the study guide.

C. To aid the students in interpreting the story, conduct a whole class discussion, using the study guide questions.

D. To evaluate student comprehension, assign the students to write an essay which explains the story. With the entire class, plan an adequate explanation of the work.
1. The literal level of meaning
2. The major character
3. The symbols and their meaning
4. The symbolic meaning of the story
5. The author's over-all purpose

Remind the students that their ideas must be supported by quotations from the text.

E. To prepare for whole class reading of The Pearl, distribute the books and the study guide. Allow time in class the first day for reading of the text, or read aloud to the class. Outline for the class the questions which will be discussed in class each day, dividing the work according to the amount of reading the students can be expected to accomplish as homework.

F. After completion of the short novel and whole class discussion of the study guide questions, administer an objective test. The test should be structured so that it requires knowledge of symbolism, levels of meaning, recurrent motifs, etc.

STUDY GUIDE: "The Butterfly"

by James Hanly

Vocabulary:
betokened
serenity
flouting
manifested
impenetrable
villainous

1. What is the relationship between Brother Timothy and the boy?
2. What was there about Cassidy which angered Brother Timothy?
3. Would you call Cassidy a typical fifteen year old boy? Why or why not?
4. What did Brother Timothy want Cassidy to do? What did he do to the boy to force him into this?
5. What did the boy love about the caterpillar? Did the brother appreciate what the boy saw in the caterpillar? What does this tell you about the two characters?
6. What similarity is there between a caterpillar and a young boy?
7. When the brother crushes the caterpillar what is he destroying? If the boy is related to the caterpillar, what is he symbolically destroying?
8. What does the boy do after the caterpillar is crushed? Why is this action significant?
9. What, on a more abstract level, do the brother and the boy represent? How does the caterpillar fit in with these two symbols? Could the specific characters be changed to a father and son, or a teacher and pupil, and still produce the same abstract meaning? Explain.
10. What does the title refer to? Why do you think the author chose this title instead of "The Caterpillar" or "Cassidy"? What does he place emphasis on by selecting this title?

STUDY GUIDE: The Pearl

by John Steinbeck

Chapter I

Vocabulary: avarice, indigene

1. Judging by the names of the characters, and the description of the setting, where does the story take place?
2. Which characters are introduced at the beginning of Chapter I? How are they related?
3. What are the sounds that Kino listens to when he wakes up which he calls song? What is the "Song of the Family"?
4. What feeling does Kino have when he is sitting outside but watching the sunrise? How is this feeling expressed when he thinks "This is safety, this is warmth, this is the whole"?
5. What happens to break the mood?
6. What song accompanies this action? What is it the music of? Where does Kino hear it? Is it really a song as we know it? Explain.
7. Why was it a memorable thing for Juana to want a doctor?
8. What do the beggars know about the doctor? How does the doctor's home environment differ from Kino's? What does this contrast tell of the social structure in this community?
9. How does Kino react when he is angered? Why is this the only course of action open to him?

Chapter II

Vocabulary: instinctively, receding

1. Why is the canoe so important in Kino's culture?
2. How does Juana's thinking about her baby's health reveal her ignorance?
3. What little "song" does Kino feel as he searches in the oyster bed? Of what greater "song" is it a part?
4. When does the secret melody break clear and beautiful?

Chapter III

Vocabulary: essence, precipitated

1. How does the news of the pearl affect the priest? the doctor? the pearl buyers?
2. Judging from the reactions of these people, what does the speaker mean when he says, "The essence of pearl mixed with essence of men and a curious dark residue was precipitated"? How does he go on to describe this effect of the pearl?
3. What pictures does Kino see in the pearl when he first gets it home? What do these pictures tell you about Kino's life? Why was a rifle so important?
4. If Kino's plans failed, what would the people say was the cause of such failure?
5. What melody does Kino hear when the priest comes in? Why doesn't he associate it with the priest?
6. What does the speaker mean when he says, "He was trapped as his people were always trapped, and would be until he had said they could be sure that the things in the books were really in the books"? How does the incident with the doctor prove this statement to be true?
7. Why does the speaker describe the fish on page 42? What does this have to do with the story at this point? Are the fish symbolic?
8. What emotions in Chapter III replace Kino's happiness and contentment?
9. What does Juana think of the pearl after "the thing" comes in the night?
10. What promises does the pearl have for Kino that make him keep evil in his house? How does he describe the pearl?

Chapter IV

1. What is the name of the town? What does the name mean?
2. What fear do the neighbors have for Kino's family? Where have you heard this fear expressed before? Do you think it will happen? Why or why not?
3. How do the pearl buyers cheat the poor people out of their pearls? Why can't they fight them?
4. How does the speaker use the coin to reveal the pearl buyers' emotions?
5. What does Kino decide to do with his pearl? What does this line mean: "He had lost one world and had not gained another"?
    a. What is the world he has lost?
    b. What is the new one he dreams of?
    c. Why does he fear going to the capital?
    d. Why must he go?
6. In defying the pearl buyers what has Kino symbolically defied? Why is this frightening to his brother?
7. Why are the figures which Kino struggles with in the night never specifically identified? By leaving them abstract, what do they become?

Chapter V

1. What does Kino do to Juana when he sees her trying to throw the pearl away? What element in his nature comes out because of his fear and his longing for a new life?
2. How has Kino changed since the beginning of the story?
3. Why must Kino run away after he has murdered a man in self-defense?
4. Why is the killing of a boat more evil than the killing of a man?
5. Why can't Kino give up the pearl? Why is there no turning back?

Chapter VI

1. What is the "ancient thing" that stirs in Kino which gives him the energy to flee from his enemies?
2. What does Kino see in the pearl when he looks for his happy visions? What has the pearl come to symbolize to Kino? With what music is it now associated?
3. Who do they send to find Kino and his family? Who do these people usually hunt?
4. Judging by the speaker's description of Kino's flight to a high place ("as nearly all animals do when they are pursued"), and the instinct which has awakened in Kino, what has happened to Kino by this point in the story? How do the similes associated with Kino's actions throughout the story support this idea?
5. How is the water hole described? How does it fit the story of Kino?
6. What does the second hunter think the crying sound is? What does Coyotito's name mean in English? What has the child become?
7. How is the pearl described at the end of the story?
8. Why do Kino and Juana return to the village?

GENERAL QUESTIONS - The Pearl

1. Since Kino is a simple, uneducated man, how does the author use the various "songs" to express the character's thoughts and feelings?
2. What changes occur in Kino and in his life from the beginning to the end of the book?
3. Are Kino and his family destroyed by the pearl? Explain.
4. What does Kino attempt to do which causes the conflict in the story? Which incidents reveal his intentions?
5. What symbolic meanings does the pearl carry through the story?
6. Explain the meaning of the other symbols:
    a. the music
    b. the doctor
    c. the priest
    d. the pearl-buyers
    e. the canoe
    f. the rifle
    g. the dark ones
    h. the animal imagery
7. Putting all the symbols and actions of the story together, what symbolic story was the author trying to present?

LESSON #6: POETRY AND EVALUATION

OBJECTIVES: To apply the concepts of literary symbol and levels of meaning to poetry.
To formulate questions about literal, metaphoric and symbolic levels of a poem.

MATERIALS: Poems: "The Poison Tree"
"The Book of Wisdom"
"The Vinegar Man"
"The Pear Tree"

PROCEDURES:

A. To evaluate students' understanding of the process of interpretation, assign them poems for individual analysis. Along with each poem distribute the direction sheet. Once the students have constructed questions and made up a vocabulary list as directed, re-group them by poems and tell them to answer their individual questions as a group. When the groups have finished answering the questions to the best of their ability, give them copies of the group report direction sheet and tell them to prepare their poem for whole class analysis. Have each group conduct a class discussion of their poem as specified on the direction sheet.

B. To direct interpretation as each group finishes, ask questions which the students may have overlooked or challenge conclusions made by the class by referring back to the text for further analysis.

DIRECTION SHEET: Individual Analysis

1. Read the poem through once, writing down all the words you do not know or are unsure of their meaning.
2. Look up these words in a dictionary, selecting the definition which seems to best suit the word as it is used in the context of the poem. If none of the dictionary definitions seem appropriate, refer to Roget's Thesaurus for other synonyms.
3. Formulate questions whose answers will lead to an analysis of the poem. Be certain your questions cover the following:
    a. literal, obvious, level of the poem
    b. figures of speech
    c. connotation
    d. symbols
    e. over-all meaning of the entire poem
4. Make up a study guide using the vocabulary list and the questions you have formulated. Use the other study guides used in class as models.

DIRECTION SHEET: Group Report

1. Select the best questions from the individual study guides made up by members of the group, and write a study guide for the whole class.
2. Organize your presentation of the poem to the class by dividing the vocabulary definitions, reading of the poem, and reading of the questions among members of the group.
3. Practice your report so that it may be presented effectively to the class and is conducted in such a way as to promote discussion. Never refer to a word, phrase or figure of speech without naming the stanza and line in which it is found and allowing the rest of the class time to find it.
4. Select a chairman to monitor class discussion by calling on members of the class and the group and limiting the time spent in discussion.
5. Have copies of the poem and the study guide available for the class on the day of your report.

Project English Demonstration Center
Western Reserve University
Euclid Central Junior High School
Cleveland, Ohio

A UNIT ON SATIRE

Eighth Grade Honors Curriculum

RELATED UNITS:

Satire (9H)

Date of Preparation: November, 1962
Date of Revision: July, 1964

TEACHING THE UNIT

The primary purpose of this unit is to teach students to recognize and interpret simple satire when they encounter it. Thus the unit emphasizes technique rather than forms and moves through a series of lessons each of which emphasizes a particular technique.

The unit opens with a class discussion of cartoons collected by both the teacher and the students and moves into the second lesson on what is called here "direct satire"--satire achieved through abuse and exaggeration. The first three selections in this lesson contain passages satirizing women and their use of makeup. Since the passages were written over a period of nearly nineteen centuries, the boys especially find them very amusing.

The students next study satire which is much less obvious--that achieved through irony. In this lesson the students first deal with ironic poems as a class, examining and objectifying the contrast which gives rise to the satiric irony, then interpret two ironic poems in small groups, and finally examine the poem "Ozymandias" individually.

The fourth lesson of the unit confronts the student with a series of satiric fables and emphasizes the writing of well wrought paragraphs. This lesson also moves from work in the whole class situation to group work and finally to analysis by individual students, but it has a dual purpose--to teach the analysis of fables and to teach the writing of interpretative paragraphs. Thus when the class interprets a fable, they, as a group under the teacher's direction, write an explanatory paper. In the final step of the lesson when the individual student analyzes a fable, he also writes an explanatory paragraph with the experience of having written and discussed such paragraphs with his teacher and classmates.

The students then turn their attention to a longer "fable," Animal Farm, and, after reading and discussing the book, write an analysis of one aspect of the novel. Next the students listen to H. M. S. Pinafore and discuss its social satire.

The next writing assignment gives the students a chance to become satirists themselves, and in schools which do not permit student criticism this lesson might better be omitted. School dances, the administrative hierarchy, the English teacher, the counseling system, the math and physical education teacher--all are vulnerable to attack. The unit might well conclude with this lesson, for if a student can find a target vulnerable to satire, can choose a technique suitable for hitting his target, and can hit it, what more can we ask? The unit, however, closes with a test for good measure.

A Bibliography for the Teacher

Elliott, Robert C., The Power of Satire, Princeton, 1960.

Highet, Gilbert, The Anatomy of Satire, Princeton, 1962.

Kernan, Alvin B., The Cankered Muse, New Haven, 1959.

MATERIALS

FABLES:

Aesop, "The Donkey and the Grasshopper," *Aesop's Fables*, trans. Townsend and James, ed. Angelo Patri, J. B. Lippincott Co., Philadelphia, 1949.

Aesop, "The Fox and the Grapes," *Aesop's Fables*.

Aesop, "The Ox and the Frog," *Aesop's Fables*.

Aesop, "The Wolf and the Lamb," *Aesop's Fables*.

Anon., "Of Maintaining Truth to the Last," *Gesta Romanorum* in *Various Fables from Various Places*, ed. Diane di Prima, Capricorn Books, New York, 1960

Chuang Tzu, "The Cicada and the Wren," in Waley, Arthur, *Three Ways of Thought in Ancient China*, Anchor Books, New York.

Gay, John, "The Fox at the Point of Death," "The Turkey and the Ant," "The Wild Boar and the Ram," "The Man and the Flea," in *Various Fables from Various Places*.

Moore, Edward, "The Wolf, the Sheep and the Lanb," in *Various Fables from Various Places*.

Smart, Christopher, "The Pig," in *Various Fables from Various Places*.

POETRY:

Cleghorn, S. N., "The Golf Links Lie So Near the Mill," *The Desk Drawer Anthology*, Alice Roosevelt Langworth and Theodore Roosevelt, Doubleday, Doran & Co., 1937.

Robinson, Edward Arlington, "Richard Cory," "Miniver Cheevey," *Family Album of Favorite Poems*, ed. Faber & Faber, 2nd edition, 1951.

Sassoon, Siegfried, "Base Details," "Does It Matter?," *The New Modern American and British Poetry*, ed. Richard Charlton MacKenzie, the Blakeston Co., 1946.

Sassoon, Siegfried, "They," *Chief Modern Poets of England and America*, eds. Gerald DeWitt Sanders and John Herbert Nelson, Macmillan Co., 1936.

Shelley, Percy Bysshe, "Ozymandias," *Anthology of World Poetry*, ed. Mark Van Doren, Reynolt Hitchcock, 1936.

Southey, Robert, "The Battle of Blenheim," *Poems I Remember*, John Kieran, Doubleday, Doran & Co., 1945.

Whitman, Walt, "When I Heard the Learn'd Astronomer," *Adventures in American Literature*, Harcourt Brace, New York, 1952.

SHORT STORIES:

Maugham, Somerset, "The Ant and the Grasshopper," in *75 Short Masterpieces*, ed. Roger B. Goodman, Bantam, New York, 1961.

Mark Twain, "Baker's Blue Jay Yarn," in *Good Times Through Literature*, Scott Foresman, New York, 1956.

Mark Twain, "Luck," in *75 Short Masterpieces*.

NOVEL:

Orwell, George, *Animal Farm*, New American Library, New York, 1962.

EXCERPTS:

Dickens, Charles, "On the Internal Economy of Dotheboys Hall," Chapter VIII from *Nicholas Nickleby*, Dodd Mead & Co, 1950.

Goldsmith, Oliver, "Letters from a Citizen of the World" in *Oliver Goldsmith: The Vicar of Wakefield and Other Writings*, ed. Frederick W. Hilles, Modern Library, New York, 1955. (Excerpt from Letter 3)

EXCERPTS: (cont'd.)

Juvenal, The *Satires of*, tr. Hubert Creekmore, New American Library, New York, 1963. (11457-473)

Wylie, Philip, *Generation of Vipers*, Holt, Rinehart, and Winston, New York, 1942. (Selections.)

RECORD:

Gilbert and Sullivan, *H. M. S. Pinafore*, Angel Records, New York, 1951.

LESSON #1: INTRODUCTION TO SATIRE

OBJECTIVE: To devise a working definition of satire.

MATERIALS: Satirical cartoons

PROCEDURES:

A. Before beginning this unit the teacher should collect some cartoons which ridicule contemporary ideas and phenomena which are familiar to the students. Some of these can be placed on a bulletin board before the unit begins while others can be saved for introducing the unit to the class. For instance, one cartoon which has been successful in introducing this unit is a two page spread from Esquire (date unknown) called "Intourist's Guide and Itinerary to the U.S.A. (For Soviet Exchange Visitors)." On this mapped itinerary the soviet visitor docks at Hoboken and goes directly to tour the Bedford-Stuyvesant Area, Brooklyn, then via Second Avenue to Wall Street and the Bowery. From here he goes to Boston and the site of the "Historic Sacco-Vanzetti Jailhouse." The trip includes visits to a "typical state legislature" in Baton Rouge; Little Rock (three times); Appleton, Wisconsin and the home of Senator Joseph R. McCarthy; Disneyland, "Opiate of the Masses," etc. The map includes a key to exploited Indians, Negroes, Mexicans, and orientals, missile bases and the playgrounds of the rich. With a cartoon like this it is easy to begin the unit. The teacher need only ask why the cartoonist is directing the "Soviet Exchange Visitor" to such places. Why are the playgrounds of the rich in contrast with the exploited Indians, Negroes, and Mexicans? Why is the visitor directed to the headquarters of the KKK? The students soon see that the cartoonist is criticizing certain social and political institutions in the United States. The next problem for the student is simply, how does the cartoonist achieve the criticism. Why is the cartoon funny? What is the purpose of an "exchange visit"? What would we want a Russian visitor to learn about our country? The students will soon see that the criticism comes through the ridiculous idea of sending a Russian visitor (whom we would normally try to impress with our fine, democratic way of life) to see what the cartoonist regards as social and political injustice. They will see that while in one way the cartoon is funny, in another way it is a bitter indictment of our social and political mores.

B. The teacher can repeat this process with a number of cartoons until the students are ready to attempt a definition. The following questions are basic, but others will be necessary in examining particular cartoons.

1. Why is the cartoon funny?
2. Why is it not funny?
3. What does it criticize?

C. Tell the students that these cartoons may be called satire. (At this point it is wise to introduce the words satirize, satirist, and satirical, emphasizing the spelling of each.) Ask them to define satire in terms of what they have gathered from the cartoons. They should be able to volunteer the ideas that satire involves ridicule or criticism which is funny but sometimes bitterly funny, and that the satirist aims his criticism at human conduct which he believes to be unjust, immoral, or foolish. When each student has composed a definition, have them compare theirs with that of a dictionary to decide whether theirs is adequate at least for the time being. If it is not, they may change it in view of the dictionary's.

D. Ask the students to collect one or two satirical cartoons from newspapers and magazines. Ask them to mount the cartoons and to write a few lines below explaining why they think the cartoon is satirical. The results of this assignment may be used to discover whether or not each student understands the basic elements of satire and recognizes them. If they do not, more work with cartoons is in order.

LESSON #2: OBVIOUS SATIRE: DIATRIBE AND EXAGGERATION

OBJECTIVES: To recognize abuse, invective, and exaggeration as weapons of satire.
To state how the use of such weapons reflects both humor and bitterness.
To state the targets of satire.

MATERIALS: Selection from Juvenal, Satire VI, ll. 457-473.
Selection from Goldsmith, "Letters from a Citizen of the World," Letter No. 3.
Selection from Philip Wylie, Generation of Vipers.
Chapter VIII, "On the Internal Economy of Dotheboys Hall," from Nicholas Nickleby, Charles Dickens.

PROCEDURES:

A. The selections from Juvenal, Goldsmith, and Wylie all condemn women for their use of excessive makeup and for other reasons. Tell the students that Juvenal was a Roman satirist who published his first satires about 110 A.D., that Goldsmith was an English writer who published The Citizen of the World first in serial form as individual letters between 1760 and 1761, then in two small volumes, and that Philip Wylie is an American satirist who published Generation of Vipers in 1942. Two centuries separate Wylie and Goldsmith, and eighteen centuries separate Juvenal and Wylie. Is it possible that all three might satirize the same tendencies among women?

B. Distribute the selections from Juvenal, Goldsmith, and Wylie. Explain that Goldsmith's selection is part of a fictitious letter written by a Chinese visiting London to his old friend and teacher in Peking.

C. Ask the students to read the three selections to determine what is being satirized in each and how the method of satire differs from one satire to the next. When the students have completed the reading, lead a class discussion using the following questions as a guide.

1. What do the three passages satirize?
2. What particular failings in women does each passage attack?
3. What might be the reason for the similarities among the various passages?
4. What techniques do the authors of the three passages use to satirize women?
5. Can you find any lines where you can be sure the authors are exaggerating?
6. Can you find any words, phrases, or lines which are intended to arouse disgust in the reader, either through direct allusion or through connotation?
7. Can you find any instances of name calling?
8. Which satire is less direct than the other two?
9. How does the tone of Goldsmith's passage differ from the other two?
10. What is responsible for the difference in tone?

D. Distribute copies of "Meet Miss Muffet," modeled upon a poem by Lawrence Ferlinghetti. After the class has read the poem, ask them whether it is as successful a satire as the other selections. The students should try to justify their decisions.

E. Distribute copies of the chapter from Nicholas Nickleby and give the students the following background information before they read the chapter.

In Dicken's time (mid-nineteenth century) there were a number of boarding schools in Yorkshire, many of which were regarded as inferior. In addition Yorkshire itself was regarded as an uncouth and uncultured area. (As Nicholas is preparing to leave London for Dotheboys Hall, he comments to his sister, "I suppose Yorkshire folks are rather rough and uncultivated.") However, as late as 1851, 2 1/2 per cent of the schoolmasters and mistresses in private schools signed their census returns with a mark, and there were many trials on record in which schoolmasters had been tried for unconscionable cruelty to their charges. Squeers and his family were modeled on an actual Yorkshire schoolman's family, but Dickens' model was not so bad as his character. Still, the schoolmaster whom Dickens used as a model was ruined, and not long after the publication of Nicholas Nickleby the notorious Yorkshire schools were closed. Chapter VIII begins when Nicholas had just arrived at Dotheboys Hall to be Squeer's assistant. Nicholas had accompanied Squeers from London to Yorkshire on the occasion of the latter's journey to London to collect mail and fees for the boys.

As the students read the selection, ask them to note the targets of satire and the specific techniques used to accomplish this satire. When the reading is complete and the students have worked with the study guide individually, discuss the selection. The study guide questions will give direction to the discussion.

F. The final activity of the lesson is making a list of the various satiric techniques with examples. These should include exaggeration, abuse, offensive language and imagery, and name calling (invective). The students should distinguish among the direct monologues of Juvenal and Wylie speaking in their own voices, the indirect monologue of Goldsmith speaking through a fictitious character, and the story form used by Dickens. The students should also consider the advantages and disadvantages of each form.

STUDY GUIDE: "On the Internal Economy of Dotheboys Hall"
by Charles Dickens

1. What kind of man is Squeers? What are his various characteristics? What evidence is there to support your analysis of his character?

2. What kind of woman is his wife? What are her characteristics? What evidence is there to support your analysis of her character?

3. What are Squeers' educational policies?

4. What instances of cruelty and fraud do Mr. and Mrs. Squeers exhibit?

5. How does Dickens reveal Squeers' pretensions to education and to fitness for the care of children?

6. How are the scenes both humorous and bitter at the same time?

7. What are the targets of satire?

8. What techniques does Dickens use to reveal stupidity, cruelty, and greed in this selection?

9. How does this selection differ in form and tone from those of Juvenal, Goldsmith, and Wylie?

LESSON #3: IRONIC SATIRE

OBJECTIVES: To recognize the contrast underlying irony.
To infer the good or ideal which the author implies.
To identify the targets of satire in ironic poetry and prose.

MATERIALS: "The Golf Links Lie So Near the Mill"
"Richard Cory"
"Base Details"
"Does It Matter?"
"They"
"The Battle of Blenheim"
"The Learned Astronomer"
"Ozymandias"

PROCEDURES:

A. Tell the students that satire is not always as evident as it is in the selections of the previous lesson.

B. Distribute the poems intended for whole class discussion: "The Golf Links Lie So Near the Mill," "Richard Cory," "Base Details," "Does It Matter?," and "They."

C. "The Golf Links Lie So Near the Mill." Ask the students to read the poem and then lead a discussion to establish how the satire is achieved indirectly through contrast rather than through direct criticism. The following questions serve as a guide to the discussion.
1. What are golf links?
2. Who is in the mill? What is a mill?
3. What are the men doing?
4. What contrast does the poem point out?
5. How is this contrast the reverse of what we usually judge to be just?
6. To what phase of history does this poem have reference?
7. What is the target of satire in this poem?

D. "Richard Cory." The discussion of this poem should follow immediately to reinforce the idea of criticism through contrast.
1. Why did people think so highly of Richard Cory?
2. Why does Robinson use the phrase "We people on the pavement"? What does this phrase connote in contrast to Cory?
3. What line makes the second contrast in the poem?
4. What is the target of this poem's criticism: Richard Cory, the people on the pavement, the attitude of the people toward Cory, or all three?
5. The contrast provided in the final line of the poem presents the major irony of the poem. Ironic satire is usually achieved through unexpected or sharp contrast. What is ironic about Richard Cory's putting a bullet through his head?
6. What was the irony of "Golf Links"?

E. "Base Details," "Does It Matter?," "They." The discussion of these poems can begin with the major questions such as the following:

1. What is the contrast in the poem?
2. Why is it ironic?
3. What is the target of satire in the poem?
4. What is the ideal or truth which the poet implies?

The students should be able to answer these directly. But if they can't, the following more specific questions will prepare the way for answering the major questions listed above.

1. "Base Details."
    a. What does scarlet mean in line 2? petulant in line 4?
    b. How are the majors described?
    c. How does the life of the "scarlet majors" differ from that of the "glum heroes"?
    d. What is the attitude of majors toward the young men who die?
    e. Does Sassoon intend to include only majors in his criticism?
2. "Does It Matter?"
    a. What do the words "dreams from the pit" refer to in the third stanza?
    b. Why does Sassoon use the line "people will always be kind" in the first and second stanzas?
    c. What does he really mean by this line?
    d. What does the word gobble in stanza one suggest about "people"?
    e. Which of the lines in the poem are used sarcastically?
3. "They."
    a. What is the Bishop's view of the war?
    b. How does the Bishop view the changes that will have taken place in the boys?
    c. According to "the boys," what are the real changes that have taken place?
    d. What does the last line of the poem imply about the Bishop?

F. By the time the students have studied all of the poems above, they should be fairly competent in interpreting ironic statements. Divide the class into small heterogeneous groups and distribute the poems "The Battle of Blenheim" and "The Learned Astronomer" with the study questions. While the groups are discussing the poems, the teacher should move from group to group to offer assistance and to help focus the discussion.

G. When the groups have completed their discussions, select two groups to report their discussions--each group reporting on one poem. The other members of the class should be encouraged to question each interpretation as it is presented.

H. The teacher can then lead a class discussion on the relationships between the two poems. The following questions will serve as a guide.
1. What aspect of man's vanity is revealed in each poem?
2. How does man's vanity lead him to unwarranted assumptions about his place in the universe?
3. In what ways is the satire of these poems applicable in modern life?

I. "Ozymandias" can be used as a test poem for individual students working alone. Distribute the copies of the test and ask each student to write out answers to each question.

STUDY GUIDE: "The Battle of Blenheim"

1. How is Kaspar's phrase "famous victory" used in creating a contrast toward the end of the poem?
2. How does Kaspar manage to explain away the atrocities of the war he describes?
3. What appears to be the primary justification of the war?
4. What is the major irony in the poem?
5. What is being satirized in the poem?

STUDY GUIDE: "When I Heard the Learn'd Astronomer"

1. What is the contrast in the poem?
2. What does the astronomer overlook in his calculations?
3. Can this poem be regarded as satire?
4. If so, what does it satirize?

STUDY GUIDE: "Ozymandias"

1. What sort of ruler was Ozymandias?
2. What does the inscription on the pedestal reveal about Ozymandias' character?
3. Which lines of the poem present the ironic contrast?
4. Why is the contrast ironic?
5. What does the poem satirize?

LESSON #4: FABLES

OBJECTIVES: To interpret the implicit satire of fables.
To evaluate the appropriateness of the selection of particular animals to represent human behavior in specific fables.
To recognize and interpret the use of irony in fables.
To write a paragraph interpreting the satire of a fable.

MATERIALS: "The Fox and the Grapes"
"The Ox and the Frog"
"The Wolf and the Lamb"
"The Turkey and the Ant"
"The Wild Boar and the Ram"
"The Man and the Flea"
"The Wolf, the Sheep and the Lamb"
"The Pig"
"Of Maintaining Truth to the Last"
"The Fox at the Point of Death"

PROCEDURES:

A. Distribute copies of "The Fox and the Grapes" and ask the students to read the fable and answer the study questions. When they have finished, discuss the fable in terms of the questions. When the class has decided what the fox represents, what the grapes represent, and what the fable satirizes through the ironic contrast in the fox's behavior before and after he attempts to reach the grapes, and after the students have noted the wide application of this fable, ask each student to write an opening sentence for a brief paragraph explaining the satire of the fable.

B. Ask several students to read their opening sentences and have the class select one for reproduction on the board or on an overhead projector. The major problem here which the teacher will probably have to emphasize throughout the lesson lies in writing a precise statement of what is satirized.

C. Follow the same procedure until the class has composed a model paragraph explaining the various elements of the fable. Then ask the class to criticize the paragraph using questions such as the following.
1. Is the subject of the paragraph clear from the beginning?
2. Is each element of the fable explained?
3. Are the relationships among the various elements explained in a satisfactory way?
4. Is the paragraph as a whole clear and to the point?

D. Lead the class in a discussion of each of the following fables in turn: "The Ox and the Frog," "The Wolf and the Lamb," "The Turkey and the Ant," and "The Wild Boar and the Ram." After the discussion of one of these fables ask each student to write a brief paragraph (modeled on the previously written paragraph) explaining the satire in the fable.

E. If the compositions assigned in part D. were satisfactory, divide the class into heterogeneous groups, and give each group one of the four fables: "The Man and the Flea," "The Wolf, the Sheep and the Lamb," "The Pig," and "Of Maintaining Truth to the Last," for reading and discussion. Ask each group to prepare for presenting its fable to the class.

F. If the compositions assigned in part D. were not satisfactory, reproduce the best papers and distribute them to the class. Help the students evaluate the paragraphs using the questions suggested under part C. of this lesson. Then divide the class into heterogeneous groups,and return all of the compositions. Ask the students in each group to read their compositions aloud so that the group may evaluate each composition and make critical comments about each one. (The comments should not simply be negative but should suggest what each author can do to improve.)

Retain the same groups and give each group one of the following fables for analysis: "The Man and the Flea," "The Wolf, the Sheep and the Lamb," "The Pig," and "Of Maintaining Truth to the Last." Tell each group to discuss its fable with the help of the study questions and then to compose a paragraph explaining the satire of the fable. (The composition for each group should be recorded by a person selected by the group for the job.) When all the groups have completed their compositions, have each group evaluate another group's composition. This will entail reading and discussing the fable about which the paragraph is written so that both content and form can be evaluated. Each group should then receive its composition with evaluative comments from another group.

G. The fable "The Fox at the Point of Death" may be used as a test of this lesson. Distribute this fable to the students without study questions,and ask each student to write a paragraph explaining the satire of the fable.

THE FOX AND THE GRAPES

One hot summer's day, a fox was strolling through an orchard when he came upon a bunch of grapes which had just turned ripe on a vine that was growing over a lofty branch. "Just the thing to quench my thirst," he thought. Drawing back a few paces, he took a run and a jump and just missed the bunch. Turning round, he again essayed the jump, but with no better success. Again and again he tried after the tempting morsel, but at last had to give it up and walked away with his nose in the air, saying to himself,

"I am sure they are sour."

Study Questions

1. What do the grapes represent?
2. What kind of person does the fox represent?
3. What is the ironic contrast in the fable?
4. What does the fable satirize?

THE OX AND THE FROG

An ox, browsing in a field, happened to set his foot down among some young frogs, and squashed one of them to death. The rest hopped off in terror to tell their mother of the catastrophe. The beast that did it, they added, was the most enormous creature they had ever seen. "Was it this big?" asked the old frog, swelling and puffing up her speckled green belly. "Oh, bigger by a vast deal," said they. "Was it so big?" demanded she, distending herself still more. "Oh, mama," they replied, "if you were to burst you would never be so big." The old frog paid no attention; she took a tremendous breath, and swelled herself till her eyes bulged. "Was it," she wheezed, "so b---" but at that moment she did indeed burst.

Study Questions

1. Why does the old frog inflate herself?
2. Why does she pay no attention to the young frog who says, "if you were to burst you would never be so big"?
3. What human quality does the old frog represent?
4. What does the fable satirize?
5. Is the old frog an appropriate animal for this fable? Why?

THE WOLF AND THE LAMB

A wolf was lapping from a running brook when he spied a stray lamb paddling a little way down stream. "Scoundrel!" he said, moving down to her. "How dare you muddy the water I am drinking?" "How can I do that?" the lamb asked humbly. "It runs from you to me, not from me to you." "Never mind that," snapped the wolf. Only a year ago you slandered me with evil names behind my back." The lamb began to tremble. "Indeed, sir, a year ago I was not even born." "Well, then," the wolf said, "if it wasn't you, it was your father, and that's the same thing--don't think you're going to argue me out of my dinner!" And with that he leaped upon the lamb and tore her to bits.

Study Questions

1. Why does the wolf make his various accusations against the lamb?
2. What human quality or impulse does the wolf represent?
3. What does the lamb represent?
4. What does the fable satirize?
5. Are the animals appropriate to the fable? Why?

THE TURKEY AND THE ANT

In other men we faults can spy,
And blame the mote that dims their eye;
Each little speck and blemish find,
To our own stronger errors blind.

A Turkey, tired of common food,
Forsook the barn, and sought the wood;
Behind her ran an infant train,
Collecting here and there, a grain.
"Draw near, my Birds!" the mother cries,
"This hill delicious fare supplies.
Behold the busy negro race,
See millions blacken all the place!
Fear not; like me with freedom eat;
An Ant is most delightful meat.
How blest, how envied, were our life,
Could we but 'scape the poulterer's knife!
But man, cursed man, on Turkey preys,
And Christmas shortens all our days.
Sometimes with oysters we combine,
Sometimes assist the savoury chine;
From the low peasant to the lord,
The Turkey smokes on every board.
Sure men for gluttony are cursed,
Of the seven deadly sins, the worst."

An Ant, who climbed beyond his reach,
Thus answered from the neighboring beech;
"Ere you remark another's sin,
Bid thy own conscience look within;
Control thy more voracious bill,
Nor, for a breakfast, nations kill."

-- John Gay

Study Questions

1. Is the turkey just in complaining of his fate?
2. Is the ant just in reprimanding the turkey?
3. What is the turkey's fault?
4. What human trait does the turkey exhibit?
5. What is ironic about the turkey's comments?
6. What does the fable satirize?

THE WILD BOAR AND THE RAM

Against an elm a sheep was tied,
The butcher's knife in blood was dyed;
The patient flock, in silent fright,
From far beheld the horrid sight:
A savage Boar, who near them stood,
Thus mocked to scorn the fleecy brood.

"All cowards should be served like you.
See, see, your murderer is in view:
With purple hands, and reeking knife,
He strips the skin yet warm with life.
Your quartered sires, your bleeding dams,
The dying bleat of harmless lambs,
Call for revenge. O stupid race!
The heart that wants revenge is base."

"I grant," an ancient Ram replied,
"We bear no terror in our eyes;
Yet think us not of soul so tame,
Which no repeated wrongs inflame;
Insensible of every ill,
Because we want thy tusks to kill.
Know, those who violence pursue,
Give to themselves the vengeance due;
For in these massacres they find
The two chief plagues that waste mankind.
Our skin supplies the wrangling bar,
It wakes their slumbering sons to war;
And well revenge may rest contented,
Since drums and parchment were invented."

-- John Gay

Study Questions

1. What is the "wrangling bar" to which the Ram refers?
2. How do the sheep get revenge through drums and parchment?
3. How do the wild Boar and the Ram differ in character?
4. Is the target of satire in this fable symbolized by the Ram, the Boar, or by something else?
5. What is being satirized?

THE MAN AND THE FLEA

Whether on earth, in air, or main,
Sure everything alive is vain!

Does not the hawk all fowls survey,
As destined only for his prey?
And do not tyrants, prouder things,
Think men were born for slaves to kings?

When the crab views the pearly strands,
Or Tagus, bright with golden sands;
Or crawls beside the coral grove,
And hears the ocean roll above;
"Nature is too profuse," says he,
"Who gave all these to pleasure me!"

When bordering pinks and roses bloom,
And every garden breathes perfume;
When peaches glow with sunny dyes,
Like Laura's cheek when blushes rise;
When the huge figs the branches bend,
When clusters from the vine depend,
The small looks round on flower and tree,
And cries, "All these were made for me!"

"What dignity's in human nature!"
Says Man, the most conceited creature,
As from a cliff he cast his eye,
And viewed the sea and arched sky.
The sun was sunk beneath the main;
The moon and all the starry train
Hung the vast vault of Heaven: the Man
His contemplation thus began:

"When I behold this glorious show,
And the wide watery world below
The scaly people of the main,
The beasts that range the wood or plain,
The winged inhabitants of air,
The day, the night, the various year,
And know all these by Heaven designed
As gifts to pleasure human-kind,
I cannot raise my worth too high;
Of what vast consequence am I!"

"Not of th' importance you suppose,"
Replies a Flea upon his nose:
"Be humble, learn thyself to scan;
Know, pride was never made for man.
'Tis vanity that swells thy mind.
What, Heaven and earth for thee designed!
For thee, made only for our need,
That more important Fleas might feed."

- John Gay

Study Questions

1. What human characteristic is exemplified in the man?
2. What function does the flea serve?
3. Why are the flea's comments ironic?
4. What is being satirized in this fable?

THE WOLF, THE SHEEP AND THE LAMB

Duty demands, the parent's voice
Should sanctify the daughter's choice;
In this is due obedience shown;
To choose belongs to her alone.

May horror seize his midnight hour,
Who builds upon a parent's power,
And claims by purchase vile and base,
A loathing maid for his embrace;

Hence virtue sickens; and the breast
Where peace had built her downy nest,
Becomes the troubled seat of care,
And pines with anguish and despair.

A wolf, rapacious, rough and bold,
Whose nightly plunders thinned the fold,
Contemplating his ill-spent life,
And cloyed with thefts, would take a wife.
His purpose known, the savage race,
In numerous crowds, attend the place;
For why, a mighty Wolf he was,
And held dominion in his jaws.
Her favorite whelp each mother brought,
And humbly his alliance sought;
But, cold by age, or else too nice,
None found acceptance in his eyes.

It happened, as at early dawn,
He, solitary, crossed the lawn,
Strayed from the fold, a sportive Lamb
Skipped wanton by her fleecy dam;
When Cupid, foe to man and beast,
Discharged an arrow at his breast.
The timorous breed the robber knew,
And trembling o'er the meadows flew;
Their nimblest speed the Wolf o'ertook,
And courteous, thus the Dam bespoke:
"Stay, fairest, and suspend your fear,
Trust me, no enemy is near;
These jaws, in slaughter oft inbrued,
At length have known enough of blood,
And kinder business brings me now,
Vanquished at beauty's feet to bow.
You have a daughter--Sweet, forgive
A wolf's address--in her I live;
Love from her eye like lightning came,
And set my marrow all on flame;
Let your consent confirm my choice
And ratify my nuptial joys.

Me ample wealth and power attend,
Wide o'er the plains my realms extend;
What midnight robber dare invade
The fold, if I the guard am made?
At home the shepherd's cur may sleep,
While I secure his master's sheep."
Discourse like this attention claimed;

Grandeur the mother's breast inflamed;
Now fearless by his side she walked,
Of settlements, and jointures talked;
Proposed and doubled her demands
Of flowery fields and turnip lands.
The Wolf agrees.--Her bosom swells;
To Miss, her happy fate she tells;
And of the grand alliance, vain,
Contemns her kindred of the plain.

The loathing lamb with horror hears,
And wearies out her Dam with prayers;
But all in vain: Mamma best knew
What inexperienced girls should do:
So, to a neighboring meadowed carried,
A formal ass the couple married.

Torn from the tyrant-mother's side,
The trembler goes a victim-bride,
Reluctant meets the rude embrace
And bleats among the howling race.
With horror oft her eyes behold
Her murdered kindred of the fold;
Each day a sister lamb is served,
And at the glutton's table carved;
The crashing bones he grinds for food,
And slakes his thirst with streaming blood.

Love, who the cruel mind detests,
And lodges but in gentle breasts,
Was now no more.--Enjoyment past,
The savage hungered for the feast;
But (as we find in human race,
A mask conceals the villain's face)
Justice mustauthorize the treat;
Till then he longed, but durst not eat.

As forth he walked in quest of prey,
The hunters met him on the way;
Fear wings his flight; the march he sought,
The snuffing dogs are set at nought.
His stomach baulked, now hunger gnaws,
Howling he grinds his empty jaws;
Food must be had--and lamb is nigh;
His maw invokes the frightful lie.
"Is this," (dissembling rage) he cried,
"The gentle virtue of a bride?
That, leagued with man's destroying race,
She sets her husband for the chase;
By treachery prompts the noisy hound,
To scent his footsteps o'er the ground?
Thou traitress vile, for this thy blood
Shall glut my rage, and dye the wood!"
So saying, on the Lamb he flies,
Beneath his jaws the victim dies.

- Edward Moore

Study Questions (The Wolf, the Sheep, and the Lamb)

1. In the first three stanzas--
    - a. What should the parents' role be in planning a marriage?
    - b. Who should choose the mate?
    - c. Of whom does the poet say "May horror seize his midnight hour"?
    - d. What will happen if a daughter is not allowed to choose her mate?
2. What kind of person does the Wolf represent?
3. What kind of person does the Lamb represent? the sheep?
4. Why is the Lamb miserable in her marriage?
5. What is satirized in the fable?

THE PIG

In every age, and each profession,
Men err the most by prepossession,
But when the thing is clearly shown,
And fairly stated, fully known.
We soon applaud what we deride,
And penitence succeeds to pride.--
A certain baron on a day,
Having a mind to show away,
Invited all the wits and wags,
Foot, Massey, Shutter, Yates and Skeggs,
And built a large commodious stage,
For the choice spirits of the age;
But above all, among the rest,
There came a genius who professed
To have a curious trick in store,
Which never was performed before.
Through all the town this soon got air,
And the whole house was like a fair;
But soon his entry as he made,
Without a prompter, or parade,
'Twas all expectance, all suspense,
And silence gagged the audience.
He hid his head behind his wig
And with such truth took off a pig,
All swore 'twas serious, and no joke,
For doubtless underneath his cloak
He had concealed some grunting elf,
Or, was a real hog himself.
A search was made, no pig was found--
With thundering claps the seats resound,
And pit, and box, and galleries roar,
With--O rare! bravo! and encore.
Old Roger Grouse, a country clown,
Who yet knew something of the town,
Beheld the mimic and his whim,
And on the morrow challenged him,
Declaring to each beau and bunter,
That he'd out-grunt th'egregrious grunter.
The morrow came--the crowd was greater--
But prejudice and rank ill-nature
Usurped the minds of men and wenches,
Who came to hiss, and break the benches.
The mimic took his usual station,
And squeaked with general approbation.
"Again, encore! encore!" they cry--

'Twas quite the thing--'twas very high;
Old Grouse concealed, amidst the racket,
A real pig beneath his jacket--
Then forth he came--and with his nail
He pinched the urchin by the tail.
The tortured pig, from out his throat,
Produced the genuine natural note.
All bellowed out--'twas very sad!
Sure never stuff was half so bad!
"That like a pig!"--each cried in scoff,
"Pshaw! Nonsense! Blockhead! Off! Off! Off!"
The mimic was extolled; and Grouse
Was hissed, and catcalled from the house.--
"Soft ye, a word before I go,"
Quoth honest Hodge--and stooping low
Produced the pig, and thus aloud
Bespoke the stupid partial crowd:
"Behold, and learn from this poor creature,
How much you critics know of Nature."

- Christopher Smart

Study Questions

1. What does the poet mean in the line, "Men err the most by prepossession"?
2. What is the ironic contrast in the fable?
3. What human characteristic is the primary target of satire in this fable? What are the various minor or secondary targets of satire?

OF MAINTAINING TRUTH TO THE LAST

In the reign of Gordian, there was a certain noble soldier who had a fair but wicked wife. As it happened, the soldier had occasion to travel to foreign lands, and the lady immediately sent for her lover.

Now, in the court of the castle there were three cocks; and one of the handmaids of the lady had the gift of understanding their speech. During the night, while the lady was with her lover, the first cock began to crow. The lady heard it and called her servant to her. "Dear friend," she said, "what says yonder cock?" The servant replied, "Dear madam, he says that you are grossly injuring your husband." "Then," said the lady, "have him killed without delay."

They did so; but soon after, the second cock crew, and the lady again summoned her servant and questioned her. "Madam," said she, "he says 'My companion died for revealing the truth, and for the same cause I am prepared to die.'" "Kill him," cried the lady--which they did.

After this, the third cock crew; "What says he?" asked she again. "Madam, he says 'Hear, see and say nothing, if you would live in peace.'" "Oh, oh!" said the lady, "don't kill him."

- Gesta Romanum

Study Questions

1. In which figure of the fable is the object of satire? the first two cocks? the third cock? or the Lady?
2. What is the irony of the fable?
3. What is being satirized in this fable?

THE FOX AT THE POINT OF DEATH

A fox, in life's extreme decay,
Weak, sick, and faint, expiring lay;
All appetite had left his maw,
And age disarmed his mumbling jaw.
His numerous race around him stand,
To learn their dying sire's command:
He raised his head with whining moan,
And thus was heard the feeble tone:

"Ah, sons! from evil ways depart;
My crimes lie heavy on my heart.
See, see the murdered geese appear!
Why are those bleeding turkeys there?
Why all around this cackling train,
Who haunt my ears for chicken slain?"

The hungry Foxes round them stared
And for the promised feast prepared.
"Where, Sir, is all this dainty cheer?
Nor turkey, goose, nor hen, is here:
These are the phantoms of your brain,
And your sons lick their lips in vain."
"O gluttons!" says the drooping sire,
"Restrain inordinate desire :
Your liquorish taste you shall deplore,
When peace of conscience is no more.
Does not the hound betray our pace,
And gins and guns destroy our race?
Thieves dread the searching eye of power,
And never feel the quiet hour.
Old age (which few of us shall know)
Now puts a period to my woe.
Would you true happiness attain,
Let honesty your passions rein;
So live in credit and esteem,
And the good name you lost, redeem."

"The counsel's good," a Fox replies,
"Could we perform what you advise.
Think what our ancestors have done:
A line of theives from son to son.
To us descends the long disgrace,
And infamy hath marked our race.
Though we, like harmless sheep should feed,
Honest in thought, in word, and deed,
Whatever hen-roost is decreased,
We shall be thought to share the feast.
The change shall never be believed:
A lost good name is ne'er retrieved."

"Nay, then," replies the feeble Fox;
"But hark! I hear a hen that clucks:
Go but be moderate in your food:
A chicken, too, might do me good."

- John Gay

LESSON #5: ANIMAL FARM

OBJECTIVES: To read and interpret an allegorical satire.
To write an extended analysis of the book.

MATERIALS: Animal Farm

PROCEDURES:

A. Before beginning a study of Animal Farm the teacher might wish to have the class learn about the origin and growth of the communist state in Russia. It is difficult to read Animal Farm as a satire of the rise of a dictatorship in Soviet Russia without this background. However, the book--and this attests to its value--can be read as a satire on the growth of dictatorships in general, and honors students generally have enough background to read Animal Farm in this way. If the teacher wishes the students to know about the rise of the dictatorship in Russia, the background can be obtained in several ways. A history teacher may welcome the opportunity to give a brief lecture. The class can be directed to the appropriate materials in the library. A group of students especially interested in politics or Russia may present a report to the rest of the class.

B. For the purpose of class reading and discussion, the following division is suggested: chapters 1-2, 3-4, 5-6, 7-9, and 10. Many students will read the entire book the first night of the assignment, but their attention should be directed to the various sections of the book as the class progresses. The class discussion can follow the direction suggested by the study guide.

C. When the class has completed the reading and discussion, ask the students to formulate a statement about one of the major developments of the novel. Ask several students to read their statements aloud,and ask the class to evaluate these statements in terms of their accuracy, conciseness, and productiveness (ability to be expanded). Let the class select two or three statements to work with as the opening statement for a composition. For instance, the following statement would be satisfactory for this purpose: The major irony of Animal Farm is climaxed in the final scene of the book when Clover and the other animals peer into the farmhouse window and are unable to tell the men from the pigs.

D. When the statements have been selected, lead the class to suggest possible lines of development for each. In the case of the example, for instance, the class might be asked the following questions:

1. Why is the final situation ironic?
2. Where does the irony begin and how does it develop?
3. What incidents in the book support the statement and the answers to the above questions?

E. When developments of the various statements have been suggested by the class, ask the students to write a composition using one of the statements or a similar one as the focus for the composition.

STUDY GUIDE: Animal Farm

Chapters I-II
1. What does the farm represent?
2. Whom does Major, the old boar, represent? Whom do the animals represent? Whom do Jones and his men represent? Whom does Snowball represent? Whom does Napoleon represent?
3. What were the causes of the revolution? Were the causes sufficient to warrant revolution?
4. What was Major's dream? What did the animals intend to be the result of the revolution?
5. What are the purposes of the Seven Commandments?
6. What idea does Moses and his rumor represent? Why was he, allegorically, Mr. Jones' favorite pet?

Chapters III-IV
1. What advantages does the farm have under the new system implemented by the animals?
2. How are Napoleon and Snowball different in their attitudes toward the farm? Why do disputes continually arise between them? In light of what Napoleon and Snowball represent, what do the disputes reveal about what they represent?
3. What social and political reforms are instituted by the animals?
4. By the end of Chapter III what minor departures from the ideal society have become apparent? How do these departures indicate the direction which future departures might take?
5. What does the human scorn for Animal Farm and doubt about its possibilities for success represent?

Chapters V-VI
1. What techniques does Napoleon begin to use to oppose Snowball?
2. What do the sheep represent?
3. What further differences of opinion between Snowball and Napoleon arise? Make a list of all the differences in these and other chapters. What does the position of each animal on these issues suggest about his personal philosophy and raison d'etre?
4. What does the expulsion of Snowball signify for the government of Animal Farm?
5. What techniques does Napoleon use to gain full control of the animals? What are these techniques analogous to in reality?
6. What was Napoleon's "tactic" in changing his mind about the windmill?
7. What policies does Napoleon change? What is the effect of these changes?
8. Through the various changes in policy, how does the position of the pigs in relation to the other animals change?

Chapters VII-IX
1. What reports are spread about Snowball? What is the purpose of these reports?
2. What techniques does Napoleon use to bring and keep the animals under his control?
3. What change in the focus of the society of Animal Farm is reflected in the change of songs from "Beasts of England" to the new song by Minimus?
4. What changes are there in Napoleon's relationship to the animals?
5. What is Squealer's role?
6. What does Napoleon's vacillation on the timber deal and in his attitude toward Frederick and Pilkington reveal about his policy?
7. What changes in Snowball's image are enforced by the pigs? What is the purpose of these changes?
8. What do Napoleon and Frederick represent?
9. Why do the commandments change throughout the story? What do these changes reflect?
10. What does Boxer's fate reveal about the ethics and mercy of the pigs? What in Boxer's previous conduct makes this sequence of events particularly pathetic? How does Orwell make the scene itself a moving one?

Chapter X

1. How have the lives of the animals changed in the course of Animal Farm's existence?
2. What does the single remaining commandment mean?

General Study or Discussion Questions

1. There is a saying that "power corrupts." In what way is this idea applicable to Animal Farm?
2. In what way does the portrayal of characters in Animal Farm make this different from ordinary fables?
3. What is Orwell's primary thesis about the nature of man? What would Orwell say is the essential cause of what happens in Animal Farm?
4. In what way has the entire book built toward the final scene between the pigs and the men? What is the supreme irony of the poker game scene?
5. There are two levels of satire in Animal Farm--one historical and one general. What are they?

LESSON #6: H.M.S. PINAFORE

OBJECTIVE: To identify and analyze the targets and techniques of satire in H.M.S. Pinafore.

MATERIALS: Recording of H.M.S. Pinafore
The Admiral's Song from Pinafore

PROCEDURES:

A. This lesson builds on the eighth grade unit on "Man and Society" in the sense that it assumes an understanding of class stratification.

B. Before playing the recording of Pinafore for the students, distribute and read the synopsis of the operetta.

C. Ask the students to think about the following questions as they listen to the operetta:

1. Which characters are satirized either as stereotypes or for some other reason?
2. What does the central situation of the operetta satirize?
3. How is the sub-plot involving Sir Joseph Porter involved in the central satire?
4. What customs or attitudes are satirized?
5. What techniques of satire are used in the operetta?

H.M.S. PINAFORE - SYNOPSIS

Some time before Act One opens, Ralph has fallen in love with Josephine, the daughter of his commanding officer, Captain Corcoran. Likewise, Little Buttercup, a buxom peddler-woman, has fallen in love with the Captain himself. Class pride, however, stands in the way of the natural inclinations of both the Corcorans. The Captain has, in fact, been arranging a marriage between his daughter and Sir Joseph Porter, First Lord of the Admiralty, who is of the social class above even the Corcorans.

When Act One opens, the sailors are merrily preparing the ship for Sir Joseph's inspection. The generally happy atmosphere on deck is marred only by Little Buttercup's hints of a dark secret she is hiding, by the misanthropic grumbling of Dick Deadeye, and by the love-lorn plaints of Ralph and Josephine. Sir Joseph appears, attended by a train of ladies (his relatives, who always follow him wherever he goes). He explains how he became Lord of the Admiralty and examines the crew, patronizingly encouraging them to feel that they are everyone's equal, except his. Like the Captain, he is very punctilious, demanding polite diction among the sailors at all times.

Josephine finds him insufferable; and, when Ralph again pleads his suit and finally threatens suicide, she agrees to elope. The act ends with the general rejoicing of the sailors at Ralph's success; only Dick Deadeye croaks his warning that their hopes will be frustrated.

Act Two opens with the Captain in despair at the demoralization of his crew and the coldness of his daughter towards Sir Joseph. Little Buttercup tries to comfort him, and prophesies a change in store. But Sir Joseph soon appears and tells the Captain that Josephine has thoroughly discouraged him in his suit; he wishes to call the match off. The Captain suggests that perhaps his daughter feels herself inferior in social rank to Sir Joseph, and urges him to assure her that inequality of social rank should not be considered a barrier to marriage. This Sir Joseph does, not realizing that his words are as applicable to Josephine in relation to Ralph as they are to himself in relation to Josephine. He thinks that she accepts him, whereas actually she is reaffirming her acceptance of Ralph; and they all join in a happy song.

Meanwhile Dick Deadeye has made his way to the Captain, and informs him of the planned elopement of his daughter with Ralph. The Captain thereupon intercepts the elopers; and, when he learns that Josephine was actually running away to marry Ralph, he is so incensed that he cries, "Damme!" Unfortunately, Sir Joseph and his relatives hear him and are horrified at his swearing; Sir Joseph sends him to his cabin in disgrace. But when Sir Joseph also learns from Ralph that Josephine was eloping, he angrily orders Ralph put in irons.

Little Buttercup now comes out with her secret, which solves the whole difficulty: she confesses that many years ago she had charge of nursing and bringing up Ralph and the Captain when they were babies. Inadvertently, she got them mixed up; so the one who now was Ralph really should be the Captain, and the one now the Captain should be Ralph. This error is immediately rectified. The sudden reversal in the social status of Ralph and the Corcorans removes Sir Joseph as a suitor for Josephine's hand and permits her to marry Ralph, and her father to marry Buttercup. Sir Joseph resigns himself to marrying his cousin, Hebe.

LESSON #7: WRITING AN ORIGINAL SATIRE

OBJECTIVE: To write an original satire.

MATERIALS: "Pepo Cola's Miracles"
"A Mouse Eye View"

PROCEDURES:

A. Distribute the student-written satires to the class and discuss with them the satire of each one. This step is largely to demonstrate that it is possible for students to write original satires.

B. The first step toward writing a satire is locating a topic that is susceptible to satire. Tell the students that the class will brainstorm for ideas. Ask for three students to volunteer to record the class suggestions on the board. Each recorder writes every third suggestion on the board. When the teacher gives the signal, the first student in the first row makes a suggestion and each student in turn makes another suggestion. The idea is to go up and down the rows of the classroom as quickly as possible. If a student has no suggestion, the teacher should pass to the next student without hesitation. The idea underlying this technique is that one suggestion begets another. Within a few minutes the board will be covered with possible topics for satire.

C. The teacher should then discuss some of the topics with the students to show them how to evaluate a topic for satire. An evaluation is necessary because sometimes students choose topics or aspects of them which are difficult to satirize without being corny. The following questions will help:

1. Does the topic bear satire?
2. What is there about the topic that can be ridiculed?
3. Will the fault to be satirized be generally recognized as a fault once it is pointed out?
4. What technique can be used to satirize the topic?
5. Can you think of an idea to use for the satire?

D. Ask the students to choose a topic which can be satirized and is worth satirizing. Then ask them to decide on a technique: abuse, exaggeration, allegory, irony. Give the students class time to begin planning and writing their satires. At this point the teacher should circulate among the students and give suggestions and advice to those who are stuck. An alternative approach is to ask two students to work together on a satire. Before the students write their first drafts the teacher should consult with each student on his plan of attack.

PEPO COLA'S MIRACLES

- Susan Hamilton

When Mrs. Lowry received an invitation to a formal dinner sponsored by her friend Mrs. Logmeir, she cordially accepted. When Mr. Lowry heard about this he was not pleased, but to make his marriage happy he decided to suffer.

He dressed as his domineering wife required. She had him wrapped around her little finger.

When they arrived,Mr. Lowry was very uncomfortable,but he did his best not to show it. He was always ill at ease at social gatherings. People frightened him. But when Mr. Lowry saw all the delicious food, he was glad he had come.

He tasted a new drink called Pepo Cola. As he finished drinking it a very noticeable change came over him. His wife rushed over to him and exclaimed, "Lawrence, what has happened? Suddenly you've become sociable."

"I know, dear, and I like it. I think I'll ask that pretty girl over there to dance."

"Lawrence, come back here! Come back! I'm going to get a divorce," she yelled. "Lawrence!"

A MOUSE EYE VIEW

- Sonja Jerkic

Now, as all this may seem rather strange to you, I will tell you what I did not find out until much later. The farmer had been told that animals, like people, need social activity. This "togetherness atmosphere" would increase work and productivity. So the farmer had decided to let the animals have a party if they would take care of the decorations and clean up afterwards. The farm animals agreed. To make sure that nothing went wrong, the farmer had sent his farm hands to keep an eye on things.

A great deal of noise and a general air of festivity pervaded the barn. As the evening wore on, though, I felt that everything was not as it should be. Though there were groups of animals milling around, it certainly seemed as if they were segregated--groups of chickens, groups of ducks, groups of horses--no mixture. Of course, I'm only a mouse, so I might be wrong.

Anyway, these groups struck me as slightly amusing. There were the chickens, standing in a corner, clucking and cackling about some of the other animals. Every once in a while, a couple of them would get together and start scratching in time to the music, but none of the other animals paid any attention to them.

Then there were the geese. They started out in a little group the way the chickens did. Pretty soon, though, they began waddling to one of the stalls. When they got there,they would start preening themselves and washing their bills,and, later on, they even began powdering their bills with straw dust to keep them from shining. It didn't do them any good. The only people they talked to were themselves.

I think the group that took the cake was the horses. They were lined up against one side of the barn looking as if they were holding up the wall. Each one had on a harness that had been waxed and polished until it shone but looked as if it choked its owner. They had been reshoed,but they fidgeted as if the shoes pinched their hooves. On the whole, they looked so uncomfortable that I wished they had been in their stalls asleep.

The farm hands saw all this too, and decided to try to stop it. There was a long trough of food outside for refreshments,and they decided to bring it in, in hopes of getting the ball rolling. Those poor, deluded men. If I had been just a little slower I would have been trampled to death. I hadn't seen the hogs, standing in a dark corner, but they saw the food and dashed out so fast that it made my head swim. They pushed and shoved and elbowed everyone else out of their way until they got to the trough where they settled down to enjoy themselves.

Meanwhile, outside, the farmer's hounds had met some desperate-looking wolves and, instead of running them off the property, had joined them to raid the chicken coop. Luckily, one of the roosters had stayed behind and, when he saw the danger coming, had set up an alarm that brought the whole farm. The farmer came running out of the farmhouse with his gun held high and his lantern swinging. He took a pot shot at the fleeing pack but missed them.

His farmhands filled him in on the details of the wolves and the party. He finally realized that this "social atmosphere" would not improve work or productivity,and this thought made him so mad that he called off all parties then and there.

LESSON #8: TEST

OBJECTIVES: To identify the targets of satire.
To explain the techniques used by the satirist.

MATERIALS: See below.

PROCEDURES:

A. Instead of a book for outside reading from a bibliography, it is recommended that the teacher distribute one or two short selections for reading and analysis in class. The following are possible selections for an in-class test:

Aesop, "The Donkey and the Grasshopper"
Chuang Tzu, "The Cicada and the Wren"
Edward Arlington Robinson, "Miniver Cheevy"
Mark Twain, "Baker's Blue Jay Yarn"
Mark Twain, "Luck"
Somerset Maugham, "The Ant and the Grasshopper"
Barbara Kruger, "Meet Miss Muffet, 1963"

B. The teacher will wish to choose selections partly on the basis of the abilities of the class and partly on the basis of the length of the class period. While all the selections suggested above should be fairly easy for most honors classes having studied this unit, the two selections by Mark Twain are fairly long and, in a class period of conventional length, will leave the student little time for writing.

C. Distribute two selections to the students,and ask that they write a composition on each selection explaining what is satirized and how the satire is brought about.

MEET MISS MUFFET, 1963

Meet Miss Muffet, 1963
See Miss Muffet, 1963
With two five-cent-sized hair ribbons
In her bleached blonde hair.

See Miss Muffet, 1963, riding the Rapid,
Carrying a patent-leather saddlebag
Full of multi-colored coal tar
See her crusted eyes and chewing gum.
Pop!

When she walks, she rattles,
Complete with flat beach shoes,
Flapping on flat feet.

Now you've seen her,
And you are probably wondering
Whynnaheck she don't give America
Back to the Indians
And whatinnaheck ever happened
To sweet old-fashioned Miss Muffet.
- Barbara Kruger

THE DONKEY AND THE GRASSHOPPER

A donkey, hearing some Grasshoppers chirping, was delighted with the music, and determining, if he could, to rival them, asked them what it was that they fed upon to make them sing so sweetly? When they told him that they supped upon nothing but dew, the Donkey betook himself to the same diet, and soon died of hunger.

One man's meat is another man's poison.

- Aesop

THE CICADA AND THE WREN

There are birds that fly many hundred miles without a halt. Someone mentioned this to the cicada and the wren, who agreed that such a thing was impossible. "You and I know very well," they said, "that the furthest one can ever get even by the most tremendous effort is that elm-tree over there; and even this one cannot be sure of reaching every time. Often one finds oneself dragged back to earth long before one gets there. All these stories about flying hundreds of miles at a stretch are sheer nonsense."

- Chuang Tzu

BR-5-0518
PA-24

FINAL REPORT PA-24
Project No. 5-0518
Contract No. OE3-10-138

PART II:
CONSTRUCTING ACHIEVEMENT TESTS DURING A SUMMER WORKSHOP FOR PARTIAL EVALUATION OF A PROJECT ENGLISH DEMONSTRATION CENTER PROGRAM

March 1968

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

Final Report

Project No. 5-0518
Contract No. OE3-10-138

PART II:
CONSTRUCTING ACHIEVEMENT TESTS DURING A SUMMER WORKSHOP FOR PARTIAL EVALUATION OF A PROJECT ENGLISH DEMONSTRATION CENTER'S PROGRAM

Dr. Patricia A. Kearney
Western Reserve University
Cleveland, Ohio

Mr. George Hillocks

Euclid Public Schools

March 1968

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

CONTENTS

Page

Preface and Acknowledgements 1

Workshop Activities 1

Test Development Activities 5

Between Groups Comparisons, Using the Skills Test 12

Summary and Conclusions 19

Final

Appendix A: Test Item Statistics 20

Appendix B: Tables 14, 15, and 16 - Analysis of variance of Skills Test scores 22

Appendix C: Bibliography 23

LIST OF TABLES

Table Page

1. Summary of statistics for Forms A and B of first draft of Skills Test 6

2. Summary of item analyses on Forms A and B of first draft of Skills Test 6

3. Summary statistics for all subtest forms of first revision of Skills Test 8

4. Summary of item analyses on all subtest forms of first revision of Skills Test 9

5. Summary statistics for Forms A and B of final form of Skills Test 10

6. Summary of item analyses on Forms A and B of final form of Skills Test 11

7. Summary of IQ data for pupils taking final Skills Test 12-13

8. Results of tests of difference performed on between groups IQ variances and means 14

9. Summary statistics for final forms of Skills Test 15

10. Results of tests of difference performed on between groups Skills Test variances and means 16

11. Analysis of covariance of Skills Test scores for Honors classes 17

12. Analysis of covariance of Skills Test scores for Basic classes 17

13. Analysis of covariance of Skills Test scores for Combined groups 17

14. Analysis of variance of Skills Test scores for Honors classes 22

15. Analysis of variance of Skills Test scores for Basic classes 22

16. Analysis of variance of Skills Test scores for Combined groups 22

PREFACE AND ACKNOWLEDGMENTS

As specified by the terms of the original contract for the research herein reported, Mr. George Hillocks of Euclid Central Junior High Sdhool, and Dr. Harold Wise of Western Reserve University were co-directors of the workshop held during the summer of 1964. Following termination of the workshop, Dr. Wise assumed primary responsibility for test development and program evaluation, with Mr. Hillocks acting in an advisory capacity. In November, 1964, owing to Dr. Wise's indisposition, his research assistant, Miss Patricia Kearney undertook the conduct of the remaining project activities.

Unquestionably, the success of the summer workshop was due in large part to the dynamic leadership furnished by the guest consultants: Dr. Frank Bliss, Miss Gertrude Conlon, Mr. Paul Diederich, Dr. Robert Ebel, Mr. Fred Godshalk, Mr. Bernard McCabe, Dr. Paul Ptacek, Dr. A. Hood Roberts, and Mr. Albert Serling. Mrs. Sarolta Petro and Mrs. Maxine Tillon expertly handled the considerable volume of typing and duplicating work involved, including preparation of preliminary drafts of the achievement tests.

Demonstration Center personnel including Mr. James F. McCampbell, Mr. Michael Flanigan, and Mrs. Betty Lou Miller were invaluable in working with participants as they examined and analyzed Demonstration Center instructional units and as they developed units themselves.

The interest of neighboring school systems in the project, and their willingness to participate in test development and evaluation activities proved most gratifying. Administrators, teachers and pupils in the following school systems contributed time and effort to assisting with the testing program: Akron Public Schools, Catholic Board of Education of the Diocese of Cleveland, Chagrin Falls Exempted Village Public Schools, Euclid Board of Education, and Parma City School District.

Finally, Mrs. Betty Finney's assistance in checking the tabulation and statistical treatment of data is gratefully acknowledged.

WORKSHOP ACTIVITIES

For six weeks during the summer of 1964, a workshop for teachers of English was conducted under the joint sponsorship of the Project English Demonstration Center at Euclid Central Junior High School and Western Reserve University. Following wide general dissemination of information about the proposed workshop, final selection of participants was made by the workshop co-directors in the spring of 1964. Selection criteria included meeting the requirements for admission to the graduate school of Western Reserve University and demonstrating enthusiastic commitment to the improvement of English instruction, as well as potential for influencing others in the field of English instruction. Academic records, samples of writing, and specimens of previously constructed tests were obtained from all applicants to assist the co-directors in making their decisions. From those submitting applications and credentials, thirteen secondary school teachers of English were selected to participate in the workshop.

The two basic, closely interwoven objectives of the workshop were:

> To familiarize workshop participants with the philosophy upon which the curricula and courses of study at the Project English Demonstration Center are based, and with the teaching units and materials used to implement the philosophy.
>
> To familiarize workshop participants with the principles underlying the construction of good essay and multiple choice tests.

Workshop sessions were held on the campus of Western Reserve University from 9:00 a.m. until 12:00 noon, and from 1:30 p.m. until 4:00 p.m., Monday through Friday from June 15, 1964 through July 24. 1964. Members of Euclid Central Demonstration Center staff and the Western Reserve University faculty served as instructors and discussion leaders throughout the course of the workshop. In addition, numerous guest discussants and consultants addressed participants, supervised independent study, advised on revision and editing of materials, and made recommendations to the instructional staff.

The first two weeks of the workshop were devoted to instruction in and individual study of the Demonstration Center program and of general principles of objective testing. Preliminary overall orientation to the problem of discriminating educational products from processes was provided by reading and discussion of Bruner's observations on the process of education[1] and Guilford's paradigm of the structure of intellect.[2] With the hope that improvement of instruction might be effected through increasing instructor awareness of the importance of analyzing purposes of instruction and of stating educational objectives in specific, behavioral terms, considerable emphasis was placed on the taxonomic classification of cognitive activities proposed by Bloom and his colleagues.[3] Guest discussant Dr. Paul Ptacek of the Cleveland Hearing and Speech Center addressed the workshop group on the implications of principles of general semantics for development of English curricula.[4]

Project participants were helped to gain an appreciation of the Demonstration Center's emphasis on development of transferable skills and concepts -- rather than accumulation of isolated items of information -- through a thematic unit approach to structuring of the English curriculum by studying and discussing specific units used in Euclid Central Junior High classes. Units so analyzed included those on Courage, Justice, The Outcast and the Group, Survival, Definition and Etymology, Animals, Man and Culture, The Mythic Hero, The Epic Hero, Satire, etc.[5]

Following careful examination of the Demonstration Center units and analysis of the philosophy and teaching strategies underlying the units, the participants constructed units of their own with the assistance and supervision of the Demonstration Center personnel. In some respects this experience may have been the most valuable experience of the workshop for the participants. Each unit of instruction written was reproduced for distribution to the participants.

The next phase of the workshop focused on the writing of terminal objectives in behavioral terms. The participants worked with the Demonstration Center units again, culling all stated objectives and rewriting them in behavioral terms and adding objectives where appropriate. Mr. Bernard McCabe presented instruction on writing objectives and worked with the participants as they prepared the objectives. The participants also made an analysis of how the unit materials and activities were used in realizing one or more of the objectives for the unit.

Next in the sequence of workshop activities during the first two weeks came a series of sessions designed to lead project participants to utilize specific objectives reflected in units developed and materials used at Euclid Central as bases for constructing reliable and valid test items. Returning to Bloom's Taxonomy, and using the National Society for the Study of Education yearbook on the measurement of "understanding,"[6] as well as Furst's text on construction of evaluation instruments[7] as additional references, the group moved into the third phase of workshop activity -- test item construction -- at this time.

The fourth and fifth weeks of the workshop were devoted to the application of general principles to the construction of specific test items based on materials used by the Demonstration Center and those developed by workshop participants. The participants' familiarity with major areas of the English curriculum, and their awareness of problems encountered in various areas of achievement testing in English were increased as they gained practice in analyzing, criticizing and writing objective test items. Course work in test construction, accompanied by independent study and practice, continued. Several consultants were available for extended intervals throughout the time period to discuss theoretical and practical problems of test construction with the group as a whole or with individuals. These consultants also assisted in analysis and revision of items constructed by workshop participants. Miss Gertrude Conlon, Mr. Fred Godshalk, and Mr. Albert Serling of Educational Testing Service served as consultants during the second phase of workshop activities, as did Dr. Robert Ebel of Michigan State University, Dr. Frank Bliss of Davidson College, and Dr. A. Hood Roberts of Western Reserve University.

By the end of the fifth week of the workshop, a sizeable pool of test items had been constructed by participants. From this pool, items were selected to form two forms of an experimental test. These experimental test forms were administered to junior high pupils at the conclusion of the second phase of the workshop. (Further discussion of the testing will appear in the next section of this report).

During the fourth and final phase of the workshop, which took place during the sixth week of the summer session, participants reviewed and evaluated experimental test items on the basis of item analyses performed on scores obtained during actual administration of the two test forms. Guest discussants Dr. Paul Diederich of Educational Testing Service, and Dr. A. Hood Roberts, addressed some concluding remarks to the group. Finally, workshop participants evaluated the workshop as a whole, and tendered suggestions for further study and training, generated by their experiences of the summer.

FOOTNOTES

[1] Jerome S. Bruner, The Process of Education (New York: Vintage Books, 1963).

[2] J. P. Guilford, "Three Faces of Intellect," American Psychologist, XIV (1959), pp. 469-79.

[3] Benjamin S. Bloom (ed.), Taxonomy of Educational Objectives. Handbook I: Cognitive Domain (New York: David McKay Company, 1956).

[4] The essentials of Dr. Ptacek's speech are reprinted in a separate volume. See, Paul H. Ptacek, "A Brief Overview of General Semantics," in George Hillocks, Jr., and James F. McCampbell (eds.), Talks on the Teaching of English (Euclid, Ohio: Project English Demonstration Center, n.d.), pp. 73-84.

[5] Detailed unit plans may be found in Volume I of this report: George Hillocks, Jr., A Comprehensive Program in English for the 7th, 8th and 9th Grade..., United States Office of Education Cooperative Research Project No. D-067 (Cleveland, Ohio: Western Reserve University[1965]).

[6] Nelson B. Henry (ed.), The Measurement of Understanding, Forty-Fifth Yearbook of The National Society for the Study of Education, 1946).

[7] Edward J. Furst, Constructing Evaluation Instruments (New York: David McKay Company, 1958).

[8] Mr. McCabe's contribution to the summer workshop is reflected in his remarks on the occasion of an earlier workshop; see Bernard McCabe, "Everyman and His Curriculum," in Hillocks and McCampbell, pp. 14-24.

TEST DEVELOPMENT ACTIVITIES

Preliminary Note on Statistical Treatment of Test Data

All estimates of reliability reported in this paper were computed using Kuder-Richardson Formula 20, with the assistance of Ebel's tables.[1]

For purposes of determining the difficulty and discriminating power of test items, the papers of that 27 per cent of pupils scoring highest, and that 27 per cent of pupils scoring lowest, were used.[2] Item difficulty was then calculated by finding what per cent of the combined groups answered the item correctly. The index of discrimination used was the difference in proportion of correct responses between the high scoring and the low scoring group.

The "ideals" sought for the test as a whole were a majority of items of "moderate" difficulty (.40-.69), and the following distribution of items with respect to discrimination:

High (.40 and up) -- 25 percent, or more
Moderate (.20-.39) -- 25 percent, or more
Low (.09-.19) -- 15 percent, or less
Zero or negative -- 5 percent, or less

A tabulation of frequency of choice of each specific answer option by high scoring and low scoring pupils was also made on each form of the test to be subjected to revision; that is, on all test forms and subtests prior to the final edition of the Skills Test.

First Draft of Skills Test: July, 1964

Under the direction of the workshop staff and guest consultants, by the end of the fifth week of the workshop participating teachers had constructed a pool of several hundred objective test items in multiple-choice format. From this pool, 12 passages of prose or poetry, passages, and a total of 45 multiple-choice items based on the passages. Each item had 5 answer options.

On Friday, July 17, 1964, the two preliminary forms of the test were administered to 100 pre-eleventh and pre-twelfth grade pupils enrolled in summer school classes in the Euclid, Ohio public schools. Following administration of the preliminary forms of the Skills Test, reliability and other statistics were computed for each form, and detailed analyses were made of each separate item to determine difficulty, discrimination, and frequency of choice of each specific answer option by high scoring and low scoring pupils. Results of test and item analyses are reported in Tables 1 and 2.

TABLE 1. .--Summary statistics for Forms A and B of first draft of Skills Test[a]

	Form A	Form B
Mean	19.6	23.1
Variance	39.22	42.67
S. D.	6.26	6.53
r	0.78	0.80

[a] Administered to 100 pre-eleventh and pre-twelfth pupils on July 17, 1964

TABLE 2.--Summary of item analyses on Forms A and B of first draft of Skills Test

		Form A		Form B	
		f	%	f	%
Difficulty					
High	(.00-.39)	21	47	14	31
Moderate	(.40-.69)	18	40	19	42
Low	(.70-1.00)	6	13	12	27
Discrimination					
High	(.40 and up)	15	33	17	38
Moderate	(.20-.39)	18	40	18	40
Low	(.01-.19)	8	17	6	13
Zero or negative		4	9	4	9

First Revision of Skills Test: March, 1965

Following termination of the summer workshop, project personnel from Western Reserve University began a critical examination of the two forms of the preliminary draft of the English Skills test. On the basis of statistical data and item analysis data on the tests constructed by workshop participants, both forms of the test were extensively edited, revised and augmented.

Groups of passages and related items selected for inclusion were then organized into six short subtests--three corresponding to each original form of the test. The hope was that a wider representation of local school children might be obtained if the time for a class tryout were relatively brief. Each subtest consisted of 2 or 3 selections--at least one each of poetry and prose--the number of accompanying items varying from 13 to 17. Items were in five option, multiple-choice format.

Early in 1965, as the subtests of the first revision were being prepared in booklet form for administration, ten Cleveland area school systems were contacted, to ascertain their willingness to cooperate in trying out the revised Skills Test. Of the ten systems to which an explanatory letter and sample test passage and items were sent, five expressed their willingness to participate in tryout activities, three indicated unwillingness, one gave an ambiguous reply, and one system did not respond at all.

Subtests were distributed to the first three school systems to reply in the affirmative to the request for assistance. Thus, during the month of March, 1965, items of the revised Skills Test were administered to approximately 600 eighth grade pupils in the Chagrin Falls Exempted Village Public Schools, Cleveland Catholic Diocesan Schools, and Akron Public Schools. A mixture of subtests was given to each group; on all subtests but one, the anticipated goal of approximately 100 subjects was reached.

Once again, item analyses for difficulty and discriminating power of items, as well as structural reliability estimates, were completed. Results of these analyses are presented in Tables 3 and 4.

TABLE 3.--Summary statistics for all subtest forms of first revision of Skills Test

	Subtest Form		
	A-1	A-2	A-3
Number of pupils tested	107	99	30
Mean	8.1	8.0	7.3
Variance	6.54	7.83	7.73
S. D.	2.56	2.80	2.78
Number of items	14	14	17
r	0.60	0.68	0.62

	B-1	B-2	B-3
Number of pupils tested	109	125	99
Mean	6.4	7.2	8.2
Variance	7.07	5.04	5.15
S. D.	2.66	2.24	2.27
Number of items	16	13	16
r	0.57	0.56	0.38

[a] Administered to eighth grade pupils in March, 1965

TABLE 4.--Summary of item analyses on all subtest forms of first revision of Skills Test[a]

Subtest Form	Difficulty					
	High (.00-.39)		Moderate (.40-.69)		Low (.70-1.00)	
	f	%	f	%	f	%
A-1	2	14	7	50	5	36
A-2	2	14	8	57	4	29
A-3	5	29	10	59	2	12
B-1	7	44	8	50	1	6
B-2	3	23	7	54	3	23
B-3	5	31	9	56	2	13

	Discrimination							
	High (.40 and up)		Moderate (.20-.39)		Low (.01-.19)		Zero or Negative	
	f	%	f	%	f	%	f	%
A-1	10	71	3	22	1	7	0	0
A-2	9	64	4	29	1	7	0	0
A-3	5	29	6	35	3	18	3	18
B-1	11	69	4	25	1	6	0	0
B-2	9	69	4	31	0	0	0	0
B-3	5	31	10	63	1	6	0	0

[a] Administered to eighth grade pupils in March, 1965

Final Form of Skills Test: June, 1965

The test items were once again revised and edited, following which two final forms of the test were prepared in booklet form for administration at the end of the school year. Form A was composed of four passages each of prose and poetry; Form B of six passages of poetry and two of prose. Each form consisted of 45 items, in 5-option, multiple-choice format.

On Thursday, June 3, 1965, the final revision of the Skills Test was administered to ninth grade pupils at the Euclid Central Junior High Demonstration Center, and at another junior high school in a different Cleveland suburb. In both schools, both "Honors" curriculum and "Average" pupils were tested, and in both schools, approximately equal numbers of Form A and Form B were distributed. In Tables 5 and 6, statistical data and a summary of item analysis data are presented. An item by item tabulation of difficulty and discrimination indices appears in Appendix B. Test data relevant to between groups comparisons are discussed in the next section of this report.

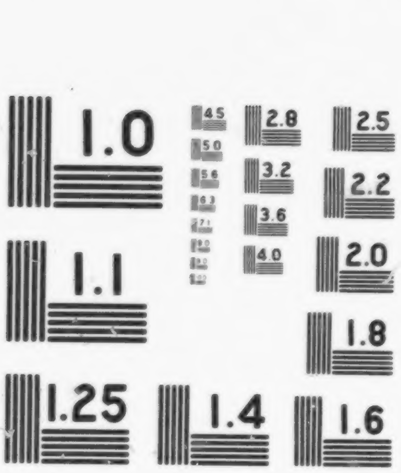
TABLE 5.--Summary statistics for Forms A and B of final revision of Skills Test[a]

	Form A	Form B
Number of pupils tested	164	154
High Score	42	38
Low Score	6	3
Range	36	35
Mean	25.2	22.3
Variance	57.72	48.20
S. D.	7.60	6.94
r	0.85	0.81

[a] Administered to ninth grade pupils on June 3, 1965

4 OF 4

ED 016877


1.0
4.5
5.0
5.6
6.3
7.1
8.0
9.0
10
2.8
3.2
3.6
4.0
2.5
2.2
2.0
1.1
1.8
1.25
1.4
1.6

MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963

TABLE 6.--Summary of item analyses on Forms A and B of final revision of Skills Test[a]

	Form A		Form B	
	f	%	f	%
Difficulty				
High (.00-.39)	7	16	12	27
Moderate (.40-.69)	29	64	27	60
Low (.70-1.00)	9	20	6	13
Discrimination				
High (.40 and up)	21	47	22	49
Moderate (.20-.39)	20	44	17	38
Low (.01-.19)	4	9	6	13
Zero or negative	0	0	0	0

[a] Administered to ninth grade pupils on June 3, 1964

FOOTNOTES

[1] Robert L. Ebel, "Table of Values Used in Computing Alpha Reliability Coefficients," ([Iowa City]: University Examinations Service, State University of Iowa, n.d.).

[2] Except in the case of subtest A-3 of the first revision, where--owing to the extremely small number of pupils tested -- the entire set of papers was used in the item analysis.

BETWEEN GROUPS COMPARISONS, USING THE SKILLS TEST

On June 3, 1965, the final revision of the Skills Test was administered to ninth grade pupils at the Euclid Central Junior High Demonstration Center, and at another suburban junior high school in the Greater Cleveland area. Approximately equal numbers of the two final test forms were distributed at each testing center.

Pupils in the two schools were judged to have comparable backgrounds with respect to race, ethnic group membership, and socio-economic class. In each of the schools, both "Honors" and "Basic" curricula were offered, and pupils from both types of classes were included in the testing. However, methods and materials used to implement these curricula varied between schools.

The Honors and Basic curricula used with pupils at the Euclid Central Demonstration Center--hereinafter referred to as "Group I" - were described in Volume I of this report.[1] Pupils at the other junior high- "Group II" - followed more "traditional" curricula. Specifically, classwork for pupils in Group II centered around two basic texts, one a grammar and composition text,[2] the other a literature anthology.[3] Distribution of class time was approximately 75 per cent devoted to grammar and composition, 25 per cent to literature, with emphasis on "Introduction to literature as an art form!"

Preliminary Data on Groups

Prior to the time of administration of the Skills Test, students in both groups were given the California Test of Mental Maturity. Data from both groups on this measure of academic potential ("IQ" are summarized in Table 7.

TABLE 7.--Summary of IQ[a] data for pupils taking final Skills Test

	Honors Classes	
	I	II
N[b]	20	40
Mean	123.8	127.2
Variance	37.46	55.44
S. D.	6.12	7.45

	Basic Classes	
	I	II
N[b]	126	44
Mean	111.2	109.7
Variance	146.08	146.44
S. D.	12.09	12.10

	Combined Groups	
	I	II
N[b]	146	84
Mean	113.0	118.0
Variance	149.88	179.24
S. D.	12.24	13.39

[a] California Test of Mental Maturity

[b] Data not available on all subjects

Within groups analyses supported the rather obvious inferences that in each school, honors pupils had a significantly higher mean IQ than did Basic pupils; while Basic classes displayed significantly greater variability. Forming variance ratios for each group yielded F= 3.73 for Group I and F= 2.63 for Group II, both of which reached significance well beyond the 2% level. Since the assumption of homogeneity of variance was not warranted for either group, The Cochran-Cox test was used in each case for testing the significance of difference between means.[4] The obtained values of t, using this test, were t= 7.12 for Group I and t= 7.95 for Group II, both significant beyond the 1% level.[5]

Of greater concern was the examination of possible between groups differences in variability or means of IQ test scores. Appropriate tests, reported in Table 8, indicated that only the difference between means for combined groups was statistically significant.

TABLE 8.--Results of tests of difference performed on between groups IQ variances and means

	F[a]	t[b]
Honors	1.44	-1.76
Basic	1.02	+0.72
Combined	1.20	-2.93[c]

[a] Ratio of unbiased variance estimates: $p > .10$ for all values recorded

[b] Group I - Group II; computed assuming homogeneity of variance, as warranted by results of prior F test in each case. $p. > 05$ unless specifically noted otherwise, $p. < 01$

Thus, despite the smaller proportion of pupils assigned to Honors classes in Group I, the two Honors groups and the Basic groups taken separately did not appear to differ significantly with respect to academic potential. When data were combined, and overall differences between groups noted, Group II displayed higher mean IQ than Group I.

Reading test scores were requested for both participating schools, with the expectation of using these scores as covariates in an analysis of covariance on final Skills Test scores. However, through a misunderstanding, total scores on the California Reading Test were reported for Group I, while eighth grade Stanford Achievement scores were reported for Group II. Since it was not possible to obtain comparable scores for the two groups, plans for analyses involving these scores were discarded.

Comparisons Involving Skills Test Scores

Data used in within groups and between groups comparisons of performance on the final Skills Test are reported on Table 9. As in the case of previously reported IQ data, within groups analyses indicated that in each school, Honors pupils displayed a significantly higher mean score on the Skills Test than did pupils in the Basic curriculum. In addition, in Group I, Basic pupils' scores were significantly more variable, while for Group II, the assumption of equal variability was warranted. Computing the variance ratio for Group I yielded F= 3.08; while for Group II, F= 1.46. Since for Group I, the value of F was significant beyond the 2% level, the Cochran-Cox test was again used to test the significance of differences between means for Honors and Basic classes. With Group II data, a conventional t-test was used, since the value of F did not reach significance at the 10% level.

TABLE 9.--Summary statistics for final form of Skills Test[a]

	Honors Classes	
	I	II
N	24	41
Mean	32.2	30.8
Variance	15.39	20.9
S. D.	3.92	4.57
	Basic Classes	
	I	II
N	194	59
Mean	22.6	19.4
Variance	48.33	30.78
S. D.	6.95	5.55
	Combined Groups	
	I	II
N	218	100
Mean	23.6	24.1
Variance	53.70	58.52
S. D.	7.33	7.64

[a] Administered to both groups on June 3, 1965

Before testing the hypothesis of no difference between group means on the Skills Test, F ratios were computed to determine whether or not the assumption of homogeneity of variance was warranted in each case. For both the Honors classes and combined groups, the value of F did not reach significance at the 10% level; therefore, conventional t-tests were used in making between groups comparisons for these data. Since the F ratio for Basic classes was significant at less than the 10% level, the Cochran-Cox test was used in testing the significance of difference between means for these groups. The results of tests of difference performed on between groups Skills Test means and variances may be inspected in Table 10.

TABLE 10. --Results of tests of difference performed on between groups Skills Test variances and means

	F[a]	t[b]
Honors	1.33	+ 1.17
Basic	1.55[c]	+ 3.62[d]
Combined	1.10	- 0.50

[a] Ratio of unbiased variance estimates; $p. > 10$ unless otherwise noted

[b] Group I - Group II; computed assuming homogeneity of variance; $p. > .05$ unless otherwise noted

[c] $p. < 10$

[d] Using Cochran-Cox Test; $p. < 01$. [Required for significance at 1% level, under Cochran-Cox, t (df = 251) $\geq$ /2.64/].

Neither Honors nor combined groups show any significant difference in either variability or mean performance on the skills test; however, scores of pupils in the Basic curriculum in Group I --the Demonstration Center-- displayed both significantly greater variability and significantly higher mean than those of pupils in the Basic curriculum in Group II.

Since intact groups were used in the study, groups exhibiting initial differences in IQ, and since IQ test score was found to be significantly correlated with score on the Skills Test,[6] analysis of covariance -- with IQ test score the covariate--was used to examine the significance of differences of mean Skills Test scores between groups adjusted for initial differences in IQ. The results of these analyses are presented in Tables 11, 12 and 13.

TABLE 11.--Analysis of covariance of Skills Test scores for Honors Classes[a]

Source of Variation	Sum of Squares	df	Mean Square	F
Groups	18.85	1	18.85	.93[b]
Within	1159.06	57	20.33	
TOTAL	1177.91	58		

[a] N = 60. IQ test score used as covariate. [b] $p > .05$

TABLE 12.--Analysis of covariance of Skills Test scores for Basic classes[a]

Source of Variation	Sum of Squares	df	Mean Square	F
Groups	315.35	1	315.35	10.52[b]
Within	5009.03	167	29.99	
TOTAL	5324.38	168		

[a] N = 230. IQ test score used as covariate. [b] $p < .01$

TABLE 13.--Analysis of covariance of Skills Test scores for Combined groups

Source of Variation	Sum of Squares	df	Mean Square	F
Groups	73.70	1	73.70	2.18[b]
Within	7578.35	227	33.85	
TOTAL	7652.05	288		

[a] N = 230. IQ test score used as covariate. [b] $p > .05$

The results of the covariance analysis --used to adjust for initial differences in IQ --indicate that for pupils in the Basic curriculum, there was a significant difference in mean performance on the Skills Test, with Group I scoring higher than Group II. For Honors pupils, and for combined groups, adjusted mean final scores did not differ significantly.

In interpreting these results, it may be noted that IQ test score data were available on only 230 of the total number of 318 subjects participating in the study: approximately 72%. Preliminary analyses of variance, using data from all subjects, are reproduced in the Appendix, for comparison purposes.

FOOTNOTES

[1] George Hillocks, Jr., A Comprehensive Program in English for the 7th, 8th, and 9th Grade..., United States Office of Education Cooperative Research Project No. D-067 (Cleveland, Ohio: Western Reserve University [1965]).

[2] John E. Warriner, Mary E. Whitten, and Francis Griffith, Grammar and Composition (Book 9; Revised ed.; New York: Harcourt, Brace and World, 1963).

[3] Evan Lodge and Marjorie Braymer, Adventures in Reading (Book 1; Laureate ed.; New York: Harcourt, Brace and World, 1958).

[4] George A. Ferguson, Statistical Analysis in Psychology and Education (2nd ed.; New York: McGraw-Hill Book Company, 1966), pp. 171-72.

[5] Values required to reach significance at the 1% level, respectively: $t \gtrsim /2.77/$ and $t \gtrsim /2.70/$.

[6] Pearson r = +.618, significantly different from zero beyond the 1% level.

SUMMARY AND CONCLUSIONS

Although Group II (the "control" school) was found to have a significantly higher mean IQ test score than Group I (the Demonstration Center), when initial differences in IQ were controlled statistically by analysis of covariance, Demonstration Center pupils enrolled in Basic curriculum classes were found to have achieved a higher mean score on an English Skills Test than their counterparts in Group II, the difference being significant beyond the one per cent level. Group I Basic scores were also significantly more variable than those in Group II, a difference significant beyond the ten per cent level. Neither Honors classes nor combined groups were found to differ significantly with respect either to variability or mean score.

The above results are what might be expected, given the difference in curricular stress at the two schools used in the comparison. Whereas the Demonstration Center pupils had been exposed to a "skills" oriented curriculum throughout the entire school year preceding administration of the final test, pupils at the control school were exposed to a curriculum heavy in its emphasis on grammar, with only about twenty-five per cent of class time devoted to an introduction to literature "as an art form." With this difference in curricular emphasis in mind, it is hardly surprising to note that pupils at the Demonstration Center performed better than pupils in Group II on a test emphasizing mastery of "skills." Extreme caution is thus advised in making any generalizations based on the comparative data presented in this report.

With less hesitation, however, one may infer from data relevant to the test itself that the Skills Test forms developed as a result of the Summer workshop activities and subsequent revisions, is a useful instrument for assessing outcomes of a ninth grade English curriculum based on the Euclid Central Demonstration Center plan. The two final forms of the English skills Test had Kuder-Richardson reliabilities of .81 and .85, respectively. Approximately twenty teachers involved in evaluating the test, expressed the opinion that its content validity was satisfactory for a ninth grade skills-oriented curriculum. Both forms of the test had approximately sixty per cent of items of moderate difficulty (.40-.69), and a minimum of eighty-five per cent of items of moderate (.20-.39) or high (.40 and up) discriminating power.

Although the Skills Test alone would by no means prove an index of relative superiority of one curricular emphasis over another, it appears to be valid and reliable as a means of assessing the outcomes of a skills oriemted ninth grade curriculum similar in philosophy to that developed at the Euclid Central Junior High Project English Demonstration Center.

APPENDIX A

Test Item Statistics

FINAL ENGLISH SKILLS TEST--FORM A

Test administered to 164 ninth grade Honors and Basic English classes in two suburban junior high schools in the Greater Cleveland area on June 3, 1965.

Item No.	Difficulty	Discrimination
1	.75	.36
2	.56	.66
3	.73	.23
4	.60	.48
5	.76	.34
6	.77	.09
7	.74	.30
8	.80	.14
9	.61	.45
10	.40	.16
11	.51	.52
12	.56	.66
13	.47	.48
14	.51	.43
15	.61	.36
16	.62	.52
17	.52	.59
18	.48	.45
19	.53	.57
20	.43	.41
21	.68	.32
22	.73	.23
23	.61	.41
24	.35	.34
25	.34	.50
26	.44	.39
27	.30	.27
28	.51	.34
29	.49	.61
30	.81	.20
31	.45	.50
32	.61	.50
33	.51	.61
34	.69	.39
35	.59	.41
36	.42	.25
37	.31	.34
38	.45	.32
39	.73	.41
40	.51	.34
41	.47	.25
42	.47	.70
43	.24	.25
44	.35	.30
45	.24	.07

Item Statistics

FINAL ENGLISH SKILLS TEST--FORM B

Test administered to 154 ninth grade Honors and Basic English classes in two suburban junior high schools in the Greater Cleveland Area on June 3, 1965.

Item No.	Difficulty	Discrimination	Item No.	Difficulty	Discrimination
1	.44	.50	26	.38	.29
2	.43	.29	27	.48	.57
3	.32	.26	28	.55	.57
4	.44	.55	29	.44	.55
5	.49	.33	30	.65	.45
6	.76	.24	31	.46	.31
7	.29	.14	32	.58	.40
8	.35	.60	33	.54	.50
9	.65	.50	34	.71	.33
10	.89	.21	35	.40	.62
11	.61	.36	36	.32	.26
12	.38	.38	37	.73	.21
13	.58	.12	38	.45	.52
14	.29	.33	39	.51	.55
15	.45	.62	40	.25	.12
16	.52	.52	41	.46	.36
17	.31	.14	42	.45	.48
18	.20	.02	43	.64	.48
19	.73	.50	44	.55	.33
20	.58	.21	45	.56	.40
21	.37	.50			
22	.49	.60			
23	.38	.05			
24	.51	.60			
25	.74	.38			

APPENDIX B

TABLE 14.--Analysis of variance of Skills Test scores for Honors classes[a]

Source of Variation	Sum of Squares	df	Mean Square	F
Groups	26.29	1	26.29	1.34[b]
Within	1226.26	63	19.46	
Total	1252.55	64		

[a] N = 65. [b] $p > .05$

TABLE 15.--Analysis of variance of Skills Test scores for Basic classes[a]

Source of Variation	Sum of Squares	df	Mean Square	F
Groups	460.32	1	460.32	7.80[b]
Within	11,192.04	251	59.00	
Total	11,652.36	252		

[a] N = 253 [b] $p < .01$

TABLE 16.--Analysis of variance of Skills Test scores for combined groups

Source of Variation	Sum of Squares	df	Mean Square	F
Groups	13.99	1	13.99	.25[b]
Within	17,558.60	316	55.56	
Total	17,572.59	317		

[a] N = 318 [b] $p > .05$

APPENDIX C

Bloom, Benjamin S. (ed.). *Taxonomy of Educational Objectives. Handbook I: Cognitive Domain.* New York: David McKay Company, 1956.

Bruner, Jerome S. *The Process of Education.* New York: Vintage Books, 1963.

Ebel, Robert L. "Table of Values Used in Computing Alpha Reliability Coefficients." Distributed by University Examinations Service. [Iowa City, Ia.] : State University of Iowa, n.d.

Ferguson, George A. *Statistical Analysis in Psychology and Education.* 2nd ed. New York: McGraw-Hill Book Company, 1966.

Furst, Edward J. *Constructing Evaluation Instruments.* New York: David McKay Company, 1958.

Guilford, J. P. "Three Faces of Intellect," *American Psychologist*, XIV (1959), 469-79.

Hillocks, George Jr. *A Comprehensive Program ih English for the 7th, 8th and 9th Grade: Literature, Language and Composition; for Honors Students and Average Students.* United States Office of Education Cooperative Research Project No. D-067. Cleveland, Ohio: Western Reserve University [1965].

______, and McCampbell, James F. (eds.). *Talks on the Teaching of English.* [Euclid, Ohio: Project English Demonstration Center, n.d.].

McCabe, Bernard, "Everyman and His Curriculum," in Hillocks and McCampbell, pp. 14-24.

Ptacek, Paul H. "A Brief Overview of General Semantics," in Hillocks and McCampbell, pp. 73-84.

Snedecor, George W. *Statistical Methods.* 5th ed. Ames, Ia.: Iowa State College Press, 1956.

BIBLIOGRAPHY - ENGLISH TESTING

Diederich, P. B. "Making and Using Tests," *English Journal*, XLIV (March, 1955), 135-40.

________. "Measurement of Skill in Writing," *School Review*, LIV (1946), 584-92.

________. "Use of Essays to Measure Improvement," *College English*, X (April, 1949), 395-99.

________, *et al.* "Validity of an Examination in Writing," *College English*, XI (February, 1950), 285-86.

Durost, W. N. "Issues in the Measurement of Literature Acquaintance at the Secondary School Level," *Journal of Educational Psychology*, XLIII (1952), 31-44.

Dykema, K. W. "On the Validity of Standardized Tests of English Usage," *School and Society*, L (December 9, 1939), 766-68.

French, J. W. "What English Teachers Think of Essay Testing," *English Journal*, XLVI (April, 1957), 196-201.

________. "Exploration of Language Skill Patterns," *Journal of Educational Psychology*, XXXIX (1948), 321-36.

Harris, C. W. "Measurement of Comprehension of Literature," *School Review*, LVI (1948), 280-89, 332-43.

Lumsden, F. M. "Growth and Achievement in Basic English Skills," *Journal of Experimental Education*, XIII (September, 1944), 9-14.

Stalnaker, J. N. "Essay and Objective Writing Tests," *English Journal* (College Ed.), XXII (1933), 217-22.

Travers, R. M. "Review of Procedures for the Evaluation of the Outcomes of Teaching English," *Journal of Experimental Education*, XVII (1948), 325-33.

Traxler, A., and Anderson H. "The Reliability of an Essay Test in English," School Review, XLIII (1935), 534-39.

Turner, A. L. "Theories and Practice in Evaluation and Correction of Oral and Written Composition," *Peabody Journal of Education*, XIX (1942), 266-73.